vember
15¢

★PHOTOPLAY

ene Tierney
Hesse-Patston

The Truth About Judy Gar

9P 2/50 3V R 79138
MRS C SLOSBERG
7 CLEVELAND RD
BROOKLINE 46 MASS

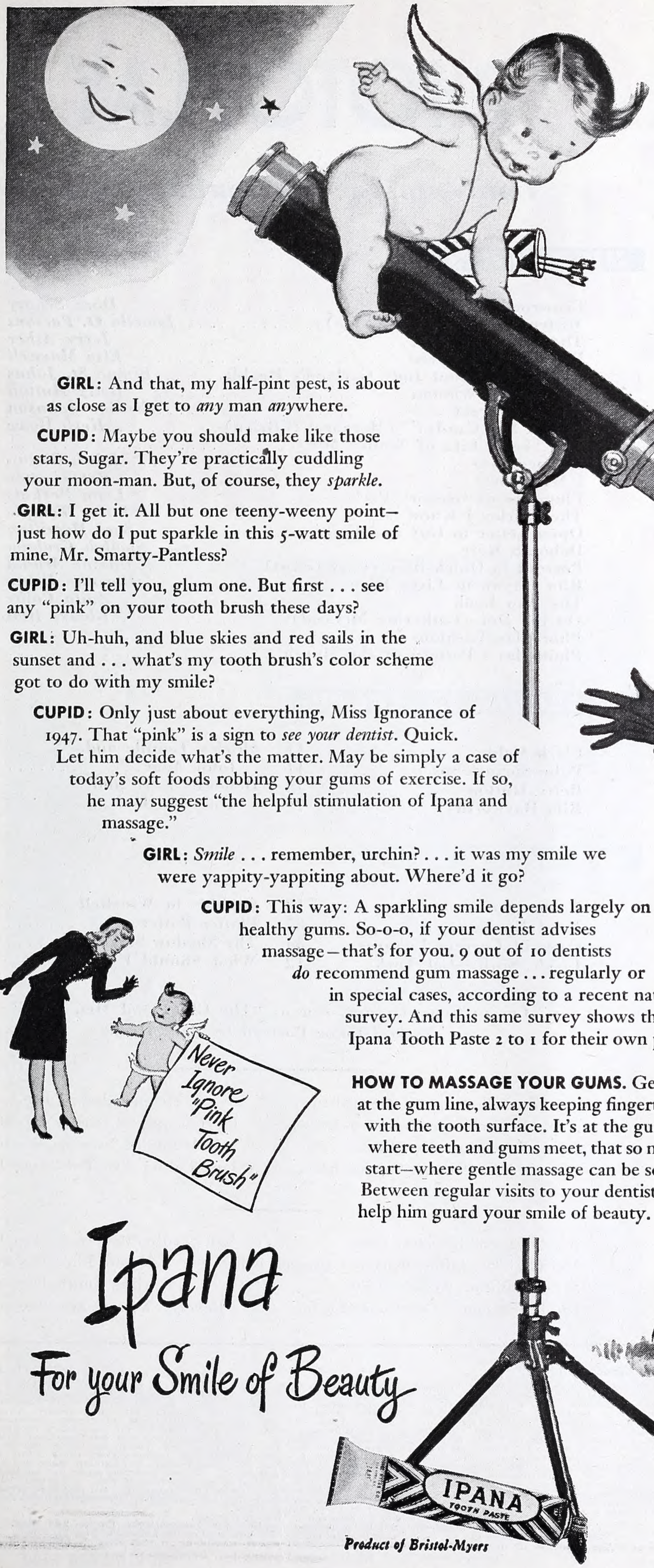


FRESHLY *Minted*

Ever see a dewy-fresh, fragrant bed of mint like this? Probably not — because this is *special* mint, with the sparkling clean, cool flavor you can only find in Clark's Tendermint gum! Clark's fine row-mint is gathered at the peak of early-morning freshness, when nature seals in its true mint-essence. Ask for *freshly minted* Clark's Tendermint—*naturally*, it's better!

FOR TASTE **Clark's**

Copyright 1947, Clark Brothers Chewing Gum Company



"There's your man, Sis— 238,857 miles away!"

GIRL: And that, my half-pint pest, is about as close as I get to *any* man *any*where.

CUPID: Maybe you should make like those stars, Sugar. They're practically cuddling your moon-man. But, of course, they *sparkle.*

GIRL: I get it. All but one teeny-weeny point—just how do I put sparkle in this 5-watt smile of mine, Mr. Smarty-Pantless?

CUPID: I'll tell you, glum one. But first . . . see any "pink" on your tooth brush these days?

GIRL: Uh-huh, and blue skies and red sails in the sunset and . . . what's my tooth brush's color scheme got to do with my smile?

CUPID: Only just about everything, Miss Ignorance of 1947. That "pink" is a sign to *see your dentist.* Quick. Let him decide what's the matter. May be simply a case of today's soft foods robbing your gums of exercise. If so, he may suggest "the helpful stimulation of Ipana and massage."

GIRL: *Smile* . . . remember, urchin? . . . it was my smile we were yappity-yappiting about. Where'd it go?

CUPID: This way: A sparkling smile depends largely on healthy gums. So-o-o, if your dentist advises massage—that's for you. 9 out of 10 dentists *do* recommend gum massage . . . regularly or in special cases, according to a recent nationwide survey. And this same survey shows they prefer Ipana Tooth Paste 2 to 1 for their own personal use.

HOW TO MASSAGE YOUR GUMS. Gently massage at the gum line, always keeping fingertip in contact with the tooth surface. It's at the gum line, where teeth and gums meet, that so many troubles start—where gentle massage can be so helpful. Between regular visits to your dentist, help him guard your smile of beauty.

Ipana

For your Smile of Beauty

Product of Bristol-Myers

METRO-GOLDWYN-MAYER'S

LION'S ROAR



Published in this space every month

The greatest star of the screen!

This month we're roaring about one of the most dramatic and Technicolorfully beautiful movies that we've ever had the pleasure of roaring about.

★ ★ ★ ★

Now we do sound a little adjective-y. You know what we mean. Whenever you hear the phrase "One of the most" you sort of know the etcetera.

★ ★ ★ ★

Instead we're going to take a different stance. We're going to tell you what the picture is called and who's in it. Then see if you don't agree that this one is different.

★ ★ ★ ★

Very good. The title is "The Unfinished Dance." The producer is Joseph Pasternak. The director is Henry Koster.

★ ★ ★ ★

They are responsible for many memorable musicals. But while "The Unfinished Dance" is not strictly a musical, it is a dramatic story that deals with dancers.

★ ★ ★ ★

The star is Margaret O'Brien—the biggest little star on the screen. (Adjectives again!)



★ ★ ★

The leading girls are Cyd Charisse, a poem on legs, and Karin Booth, ditto.

★ ★ ★ ★

A new personality, Danny Thomas, seen on many a stage, is introduced in this—may we say unusual—picture.

★ ★ ★ ★

Myles Connolly's screen play is based on the story by Paul Morand.

★ ★ ★ ★

Now you know the facts. But what you don't know is this:

★ ★ ★ ★

Little Margaret—in one sense of the word—plays a heavy.

★ ★ ★ ★

At a rehearsal of the most wonderful eye-filling ballet (those adjectives again!) she pulls a certain backstage switch.



★ ★ ★

Her heart makes her do it—her love makes her do it. But did she commit a crime? Did she end the career of a person she would later grow to love?

★ ★ ★ ★

What a great part does Conscience—the inner thing—play in this adjective-worthy film.

★ ★ ★

One could go on. But 'tis better p'raps to leave the column "unfinished" . . .

★ ★ ★

For you will surely see "The Unfinished Dance."

—Leo



FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 36 YEARS

PHOTOPLAY

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TREMENDOUS *as its Earthquake!*

SPECTACULAR *as its Tidal Wave!*

MAGNIFICENT *as its Love Affair!*



From the pulsating pages of M-G-M's Prize Novel—enjoyed by 20 million readers—comes the thrilling story of a fiery girl who dares the dangers of the sea and a savage land . . . to fight for the love of a bold adventurer.

GREEN DOLPHIN STREET

Lana

TURNER

VAN HEFLIN · DONNA REED · RICHARD HART

Frank MORGAN · Edmund GWENN · Dame May WHITTY

Reginald OWEN · Gladys COOPER

Screen Play by Samson Raphaelson • Based on the Novel by Elizabeth Goudge • Directed by Victor Saville • Produced by Carey Wilson

A METRO-GOLDWYN-MAYER HIT!

What Should I Do?



Claudette Colbert, star of "Sleep, My Love"

YOUR PROBLEMS
ANSWERED BY
CLAUDETTE COLBERT

DEAR Miss Colbert:
I am a college freshman of seventeen. Although I have been told that I am attractive, neat, modern, and have a fairly good personality, I do not seem to appeal to the opposite sex.

Boys are friendly and respectful, but that is as far as it goes. I meet boys in classes, on the campus, and at church, but it seems to do me no social good at all.

Please give me some advice as to correcting this situation.

Hildreth Ann T.

Psychologists have come to the conclusion that popularity is based upon accomplishment. Usually the most popular men in school are the athletes, or those who are working on the school paper, debating on school teams, etc. The ability to do something well is the keynote to admiration.

You should study your capabilities well, then select one particular talent and capitalize on it. Perhaps you like tennis—then become an expert. If you like bridge, become a whiz.

The greatest defeating factor is laziness. To do anything well requires determination, long hours of practice, and a willingness to perform when your technique has reached its peak.

So, get busy. Discover your talent and develop it and you will have more friends than you will have time for.

Claudette Colbert

Dear Miss Colbert:
I've been going with a girl for five years, thirty-six months of which I spent in the Army. When I was discharged (January, 1946) I presented this girl with a diamond engagement ring. I'm twenty-three and she is twenty.

I went to work and with my first pay check I established a joint bank account in her name and mine. I bought her some pretty clothes and trinkets—simply because I loved her. She always told me that she loved me, too.

One day last month we had an argument, sort of a silly thing, and I didn't see her for about three days. When I did go to see her, she handed me the ring and told me that she didn't want to be engaged, and that she didn't intend to marry because no fellow was worth being miserable about.

Since then I have been to see her three or four times, and I even wrote to her, but she won't see me and she hasn't answered my letter.

All of this comes, I feel, from her starting work. Before she got a job she stayed at home, kept house, cooked, sewed and was a real woman.

Please help me by explaining what might have been behind her actions.

Dan M.

Subconsciously you know what has caused the change in your ex-fiancee's attitude, although you hedge about it in your letter. Since she has taken a job, she probably has met someone in whom she could become interested.

There is nothing you can do except wait to see whether she is going to return to you, newly appreciative of your loving kindness.

One thing you should do at once: Close your joint account with her. Social usage has always frowned for valid reasons upon financial sharing until a man and a girl are married.

There is little as embittering to a man as to lose his girl and his savings at the same time. You should protect yourself even though you trust this girl.

Claudette Colbert

Dear Miss Colbert:
I met a nice guy about a year ago. He was in the Army Air Force and was sent to Tokyo two months after we met. I wrote to him while he was overseas and we made plans to be married as soon as he was discharged.

All went well until he was actually out of uniform, then he told me that we were through. He didn't give any reasons or find fault with me; he simply said that he had changed his mind.

I love him and I would do anything to get him back.

I hope you can suggest some surefire way to interest him in me again so that we could go on with our original plans. Since we broke up I have no desire to go out with other boys.

Ora C.

There can be no doubt that your letter is of universal interest. No mail is delivered in the Photoplay offices which does not include at least a dozen letters, from both men and girls, asking how one should go about regaining a lost love.

I have talked to a good many authorities on human relations in regard to this subject without acquiring particularly good advice.

Trying to recapture a vanished emotion, or one that has changed, is futile. It is living in the past in the most useless sense.

Having lost a boy friend or a girl friend, a husband or a wife, the intelligent human being must regard the incident as part and parcel of the past and must turn a resolute face toward the future, secure in the knowledge that the future will provide even greater advantages—if one seeks them —than have been provided by the past.

Claudette Colbert

Dear Miss Colbert:
I have done some modeling and a certain amount of professional dancing, and I have always been lucky enough to have a date with a fairly attractive boy whenever there was a party or some event I wanted to attend. I am no raving beauty, but I like people, make friends easily and seem to get along well with men.

Already three different boys have asked me to marry them.

My ambition is to become an attorney. I still have one year of high school to finish, then I'll start my college course.

Personally, I don't want to get married for at least ten years. But—and here's my problem—once a girl has refused to marry a man, or even to go steady, he won't accept her career ambitions as a reason and concludes that the girl doesn't like him. That ends his telephone calls asking for dates.

Can you tell me how I can go on being popular and having a gay time without letting the boys get serious?

Mary Frances L.

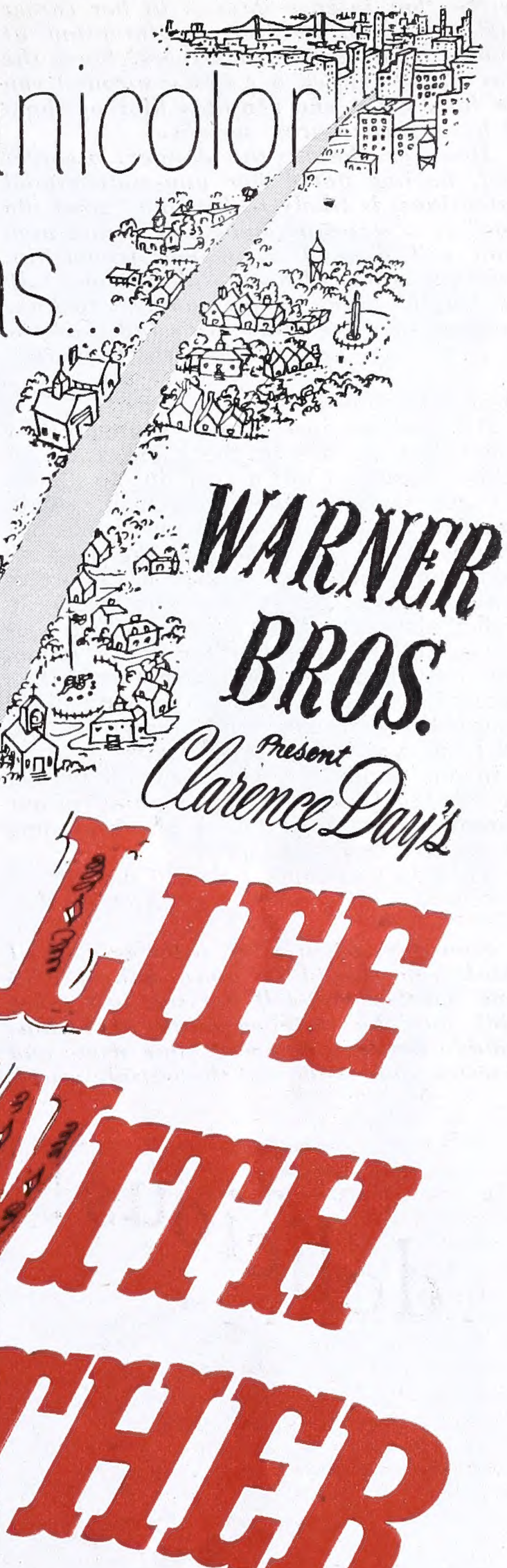
I have a witty friend who says, with conviction, that it is much more difficult to remain single, popular and nice, than it is to give up and get married!

My friend, like you, is pursuing a career in which she is absorbed.

She manages the situation in this way: As soon as possible, after she has met a new ***(Continued on page 6)***

On the screen in Technicolor for all America's millions... the play all America loves best!





WARNER BROS.

Present

Clarence Day's

LIFE WITH FATHER

starring WILLIAM POWELL

IRENE DUNNE

with ELIZABETH TAYLOR

EDMUND GWENN · ZASU PITTS

From the original play by HOWARD LINDSAY & RUSSEL CROUSE

Screen Play by Donald Ogden Stewart

From Oscar Serlin's Stage Production

Music by Max Steiner

Directed by MICHAEL CURTIZ

Produced by ROBERT BUCKNER

Welcome! The longest-run stage hit in history (*8 straight years!*) is a Warner Picture now! Heed the happy word of all who've already seen it and head for Warners' finest the first moment you can!

(*Continued from page* 4) ***man she describes her intense interest in her career and adds that she has no intention of marrying for at least five years. Since she has already stated her views, no man can be hurt when she reminds him of them if he begins to grow serious.***

However, there is this danger: A career girl, having stated her non-matrimonial intentions, is likely to become "good old Joe" to a series of ambitious young men who will depend upon her friendship, take advantage of her hospitality and talk at length about their mangled feelings because of some other girl's indifference.

Claudette Colbert

Dear Miss Colbert:

My sister is just a year younger than I am, but we are in the same grade at school because I lost a year due to illness.

I get better grades in school, partly because I am older but my sister tells our friends that I cheat and that she does my homework for me. She says it in sort of a kidding way, but some people believe it.

She also says that I steal. There was fifteen dollars missing at our music school one day, and she intimated that I had taken it. When I was asked, naturally I emptied my pockets and my purse and all I had was thirty-seven cents.

In our family we were brought up not to fight, so I haven't said anything to our parents about this, but I am beginning to get sick and tired of it.

What do you think I should do?

Andrea N.

Someday, when your sister is away, I think you should sit down quietly with your mother and tell her the full story. This may be the beginning of serious trouble between you and your sister and between your sister and the outside world, unless something is done at once.

It may be that your sister is jealous of you. Perhaps, during your illness your sister felt neglected because your parents were so worried about you and gave you so much attention. When you recovered, you represented further competition because you were in her class at school. I think the trouble might be cleared up if everyone in the family would reassure your sister that she is loved and cherished quite as much as you are.

But it may be that she is doing some of the things of which she accuses you. If this is the case, your sister needs the aid of a good psychiatrist. Luckily you live in a large city where it will be a simple matter for your mother to secure the name of a competent psychiatrist.

Claudette Colbert

Dear Miss Colbert:

I am eighteen and engaged to be married—or I *was*—to a boy twenty-one.

Our trouble began when he said that Prince, my police dog, could not come to live with us after we were married. My fiancé hates and despises dogs because his mother died as the result of a dog biting her. Prince has grown up with me and I am devoted to him.

I haven't the slightest intention of giving up my dog, yet I want to marry my fiancé. How can I keep my boy friend and my dog, too?

Dana S.

Your fiancé has had a horrible experience and one that, inevitably, will influence the rest of his life. If you regarded marriage as a partnership in which adjustments must be made, you would understand his viewpoint and accede to his request.

Your insistence upon keeping your dog in the face of his quite understandable reluctance indicates to me that you are still very much an immature youngster.

In your case the important consideration is not whether you are to relinquish your dog. Rather, it is whether you are ready for marriage, or have any concept of the meaning of marriage.

Claudette Colbert

Dear Miss Colbert:

My childhood was very unhappy because of my mother's greed, selfishness and bad temper. My older sister ran away from home when she was nineteen and took work as a domestic. She was wonderful to me. She bought my clothes and saw to it that I was able to finish school.

Six years ago my mother died, and shortly afterward my sister and I both married. When war was declared our husbands were both drafted.

My sister, whose health had failed by that time, could not work, and my father—who is a World War I veteran—wasn't able to contribute to our support either. I supported the three of us out of my husband's monthly allotment.

When he came home, he was furious with me. Now he wants me to establish a home away from my father and sister, because he says I can't be a proper wife and mother if my time is taken up with my father's and my sister's problems.

I love my husband and I take good care of my baby, but I do think I owe my family a great deal, don't you?

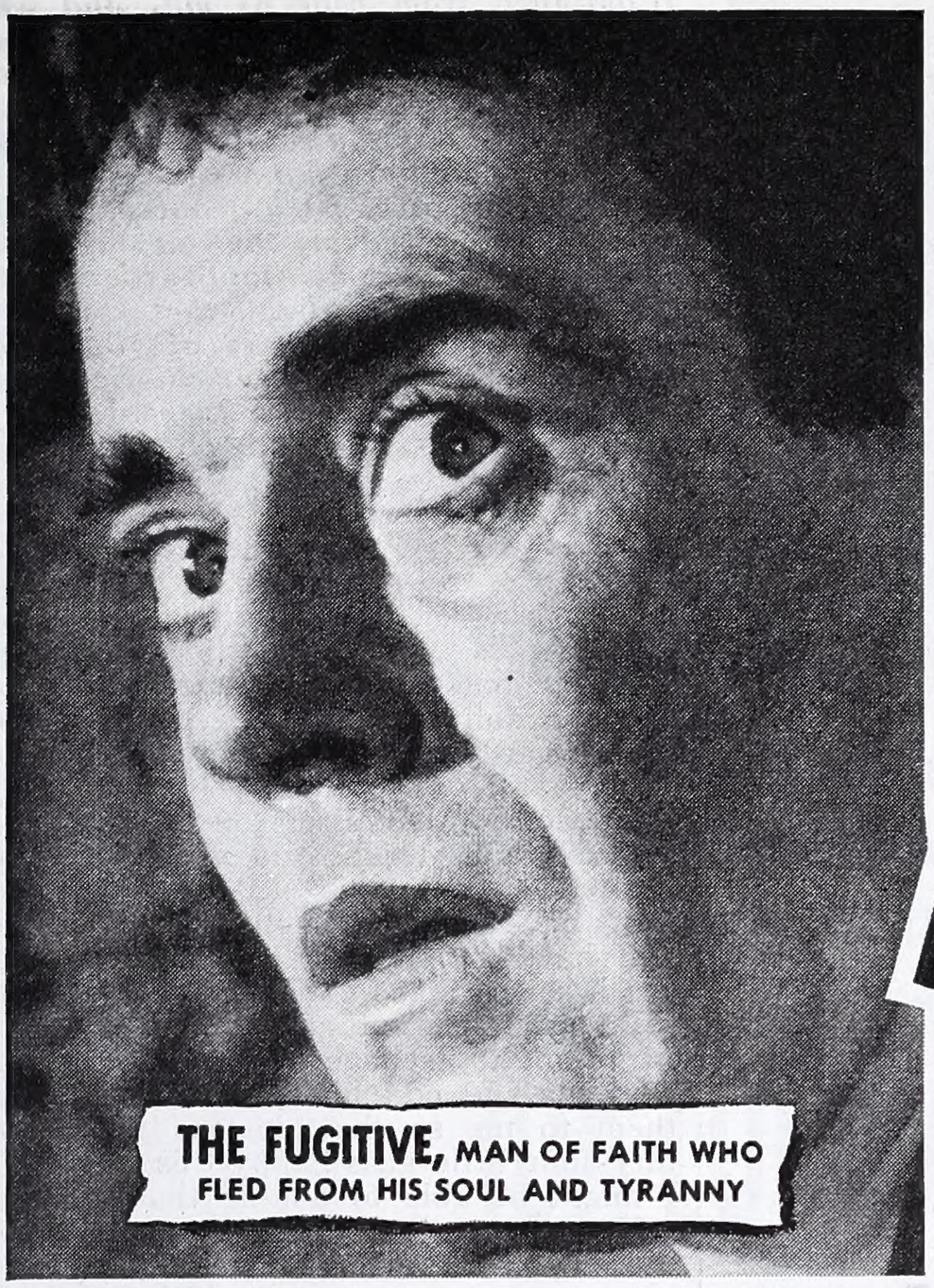
Helen B. R.

There are things about your letter which I don't understand.

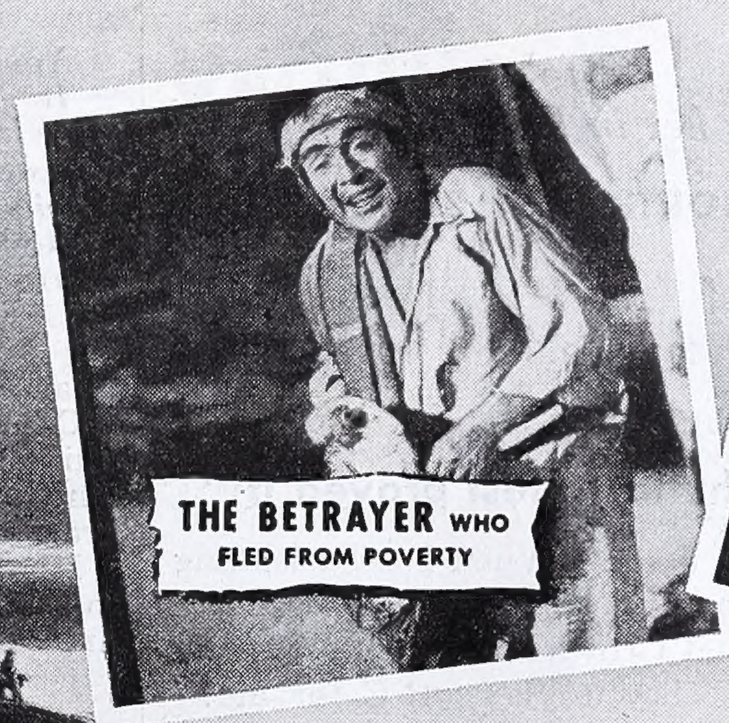
If your father is a veteran and ailing as a result of his service, why hasn't he applied to his local Veterans' Administration Office. He may be entitled to a pension or medical (*Continued on page* 8)

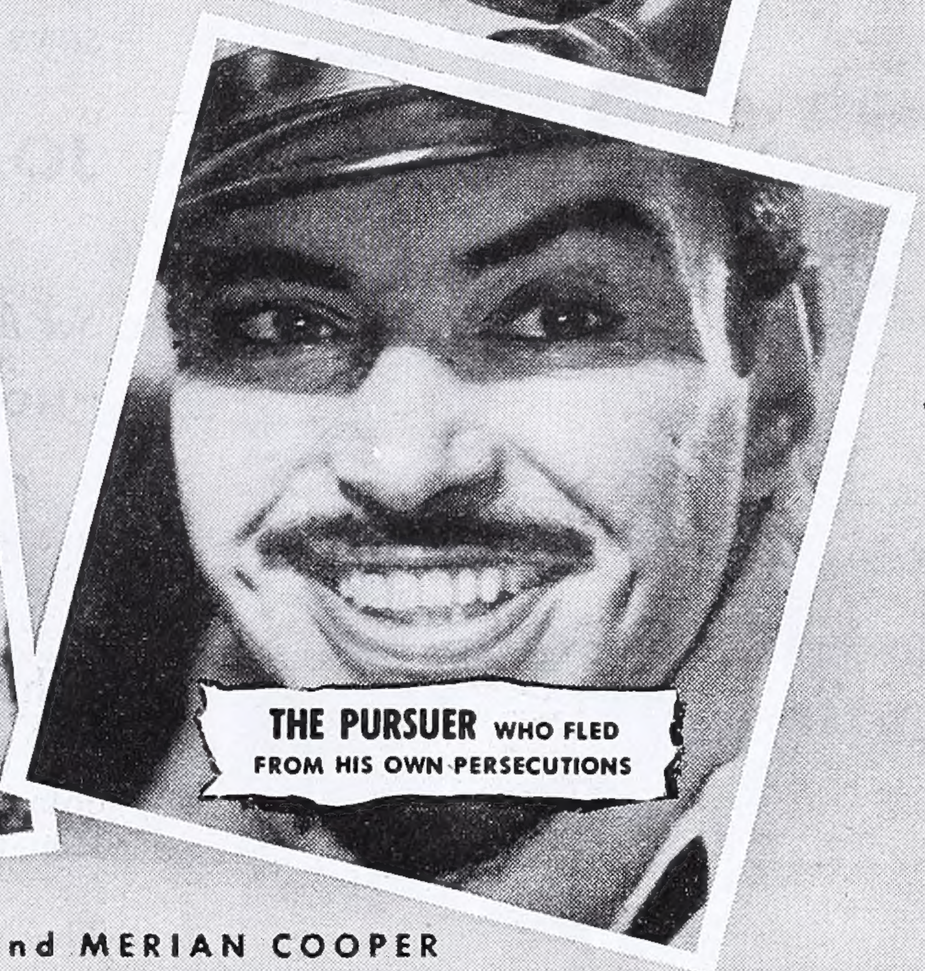


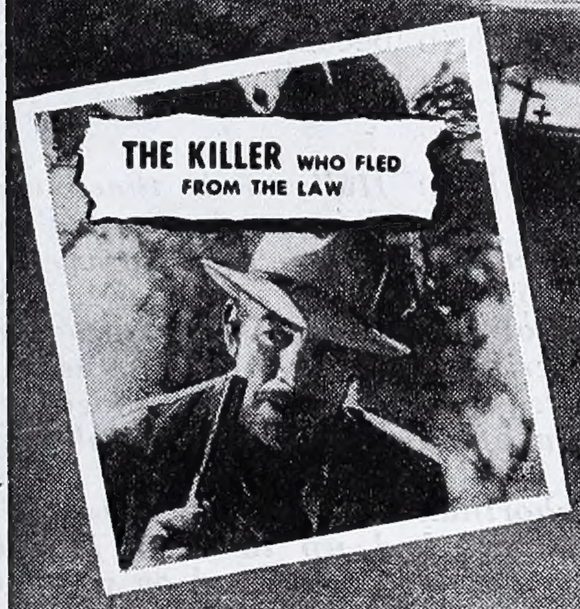
Fugitives All!











JOHN FORD and MERIAN COOPER
present
ARGOSY PICTURES'

THE FUGITIVE

co-starring

HENRY FONDA
DOLORES DEL RIO
PEDRO ARMENDARIZ

with J. CARROL NAISH · LEO CARRILLO · WARD BOND
ROBERT ARMSTRONG · JOHN QUALEN

Screenplay by DUDLEY NICHOLS

Directed by JOHN FORD

Released through RKO Radio Pictures, Inc.

You'll Remember These
JOHN FORD Directed Hits

★ THE INFORMER
THE HURRICANE
STAGECOACH
★ GRAPES OF WRATH
THE LONG VOYAGE HOME
★ HOW GREEN WAS MY VALLEY
THEY WERE EXPENDABLE

★ ACADEMY AWARD WINNER

Get this straight . . .





"RC tastes best!"

says

JOAN LESLIE

See her in Eagle Lion's

"NORTHWEST STAMPEDE"

"The taste-test proved it!"

says Joan. "When I tried leading colas in paper cups, I found Royal Crown Cola tastes best by far!" Try it! Say "R C for me!" That's the quick way to get a quick-up with a frosty bottle of Royal Crown Cola—best by taste-test! You get two full glasses.



JOAN TAKING THE FAMOUS TASTE-TEST

R C is the quick way to say . . .
ROYAL CROWN COLA
Best by taste-test

(*Continued from page* 6) ***aid. And why didn't your sister's husband make her an allotment? Since you gave no indication that the marriage had been dissolved, I think that she is the responsibility of her husband. You have done your share.***

Certainly you must be concerned with your father's problem, but you should see that he investigates his status with the VA.

Finally, here is a truth that you must face: Unless the comfort of your husband and your child is your chief concern, you will surely lose your husband.

Claudette Colbert

Dear Miss Colbert:

Each year I repair and dress all the dolls I can get—old ones of every kind.

At Christmas time I secure the names of little girls who are living in orphanages. The day before Christmas, each girl receives a doll and wardrobe, gift-wrapped with a card bearing the little girl's name. Last year I delivered fifty-four dolls.

I'm doing this entirely on my own; it is a charity for which I do not receive one penny. Those in this city who know my work have helped me collect battered dolls and have supplied odd bits of material, but it seems that I could always use more.

Do you suppose that your readers would be willing to package their children's cast-off dolls and odd bits of fabric and mail them to me so that, instead of making fifty-four little girls happy this Christmas, I might be able to double that number?

Your aid will be deeply appreciated.

(Mrs.) Vaughn E. Seid
3535 Delgany
Denver, Colorado

Now I believe in Mrs. Santa Claus!

It gives me great pleasure to publish your letter, and I am certain that you will be astonished at the number of dolls you receive from PHOTOPLAY readers.

Best of luck—and may I wish you the glorious Christmas which you deserve!

Claudette Colbert

Dear Miss Colbert:

Can you please tell me what the requirements of a script girl are? Also to whom one would send an application in order to be in line for such a position.

I know that most girls dream of going to Hollywood to become actresses, but I dream only of becoming a script girl.

Cora M.

Last week in Hollywood, there were forty-seven pictures in production. Every cast was employing a great number of actresses but only one script girl. This will give you some idea of the competition for the script girl jobs in each studio.

Basic requirements for a script girl are possession of an acute power of observation, an excellent memory and a knowledge of shorthand and typing. Most script girls have worked up to their jobs by starting as utility (*Continued on page* 10)

A story after your own heart!

"LIFE WITH MY FATHER"

by William Powell Jr.

who gives the lowdown

on his father,

WILLIAM POWELL SR.—

In December Photoplay

TORRENTS OF EXCITEMENT

ROARING OUT OF THIS VALLEY OF VIOLENCE!!

A kiss from a stranger led to strange dangers! Here's adventure to thrill ---and love to enthrall!

IDA LUPINO
DEEP IN LOVE!

DANE CLARK
DEEPER IN DANGER!

WAYNE MORRIS
BORN FOR VENGEANCE!

Warner Bros. Present

"DEEP VALLEY"

WITH
FAY BAINTER • HENRY HULL ★ DIRECTED BY JEAN NEGULESCO • PRODUCED BY HENRY BLANKE

SCREEN PLAY BY SALKA VIERTEL AND STEPHEN MOREHOUSE AVERY FROM THE NOVEL BY DAN TOTHEROH • MUSIC BY MAX STEINER



IT'S LYNN FONTANNE . . . IN O *MISTRESS MINE.* You've noticed how an actress acts with her whole self — *especially* her hands. They are her second most important medium of expression. Naturally, she spares no trouble to keep them looking lovely. Nor should *you.* Lovely hands are important to every woman's "act."

"You cream your face to keep it smooth and lovely ...well, CREAM YOUR HANDS too!"



advises **LYNN FONTANNE**

PACQUINS is the hand cream she uses... this beautifully groomed aristocrat of the theatre.

"Doesn't it make sense that the skin of your hands needs *cream* just as the skin of your face? It does to me," says Lynn Fontanne; "that's why I choose wonderful Pacquins!"

Yes, "wonderful" is the word for Pacquins.

When you massage it onto your hands it *feels* wonderful, without being sticky or greasy.

Your hands *look* wonderful...and Pacquins scent is so well bred.

Try a 12-second massage with Pacquins every morning and again at night. And don't be surprised if women say, "Darling! What *are* you using on your hands?" And men say simply, "Darling!"

GLENYA WESTBROOK, REGISTERED NURSE,



adds: "Pacquins action on the skin of the hands is wonderful. We nurses —and doctors—scrub our hands 30 to 40 times a day. Pacquins Hand Cream was *made* for us. I use it faithfully." (Pacquins Hand Cream was originally made for nurses and doctors.)

for "dream" hands - cream your hands with Pacquins HAND CREAM



Never Sticky or Greasy!

AT ANY DRUG, DEPARTMENT, OR TEN-CENT STORE.

(*Continued from page 8*) ***secretaries, then being assigned to one particular producer's staff, then the script job.***

Most of the script girls are mature women who have the respect and admiration of everyone on a set. Because of the job's prestige as well as its pay, a girl attains it only after years of studio work.

Claudette Colbert

Dear Miss Colbert:

I am sixteen and have spent the summer working in a restaurant in my home town.

Recently a man named James Sanders, who says he lives in St. Joe, Missouri, and is a technical director for Warner Brothers, came to town looking for girls to play in a movie to be made in Oklahoma. He offered me $4,000 for sixty days.

One night I was supposed to meet him, but my boy friend came to the restaurant and we decided to see a movie. The next night Mr. Sanders came in the restaurant and was provoked at me. He said he had spent two hundred dollars for a pretty wardrobe for me, for a trailer dressing room, and for a make-up man and hairdresser, and that if I refused to go to Oklahoma, he would report me to the studio and I'd have to repay the money.

Some of my friends think that this man may not be honest. He writes to me when he is away on business, but he types his letters and doesn't sign any name.

Could you tell me if this man is really employed by Warner Brothers?

Elsine T.

I telephoned the Warner Brothers' legal department as soon as your letter was received, and was assured that THERE IS NO MAN NAMED JAMES SANDERS ON THEIR TALENT SCOUT LIST. Of course if there is a real "James Sanders" in St. Joe, Missouri, who is not the person referred to, no reflection upon him is intended.

Here is a solemn warning for every girl: Whenever you are approached by a man who represents himself as an employee of a studio, simply telegraph the studio legal department, asking if such a man is employed as a talent scout.

Unfortunately this country is full of evil men who masquerade behind the name of Hollywood, giving its legitimate citizens a bad name. To catch such men, the intelligent thing to do is to check on their credentials first, then report them to the police if they have misrepresented themselves. This man's attempt to frighten you into going to Oklahoma to avoid legal entanglements is shocking. You owe him nothing. That is not the way studios operate at all.

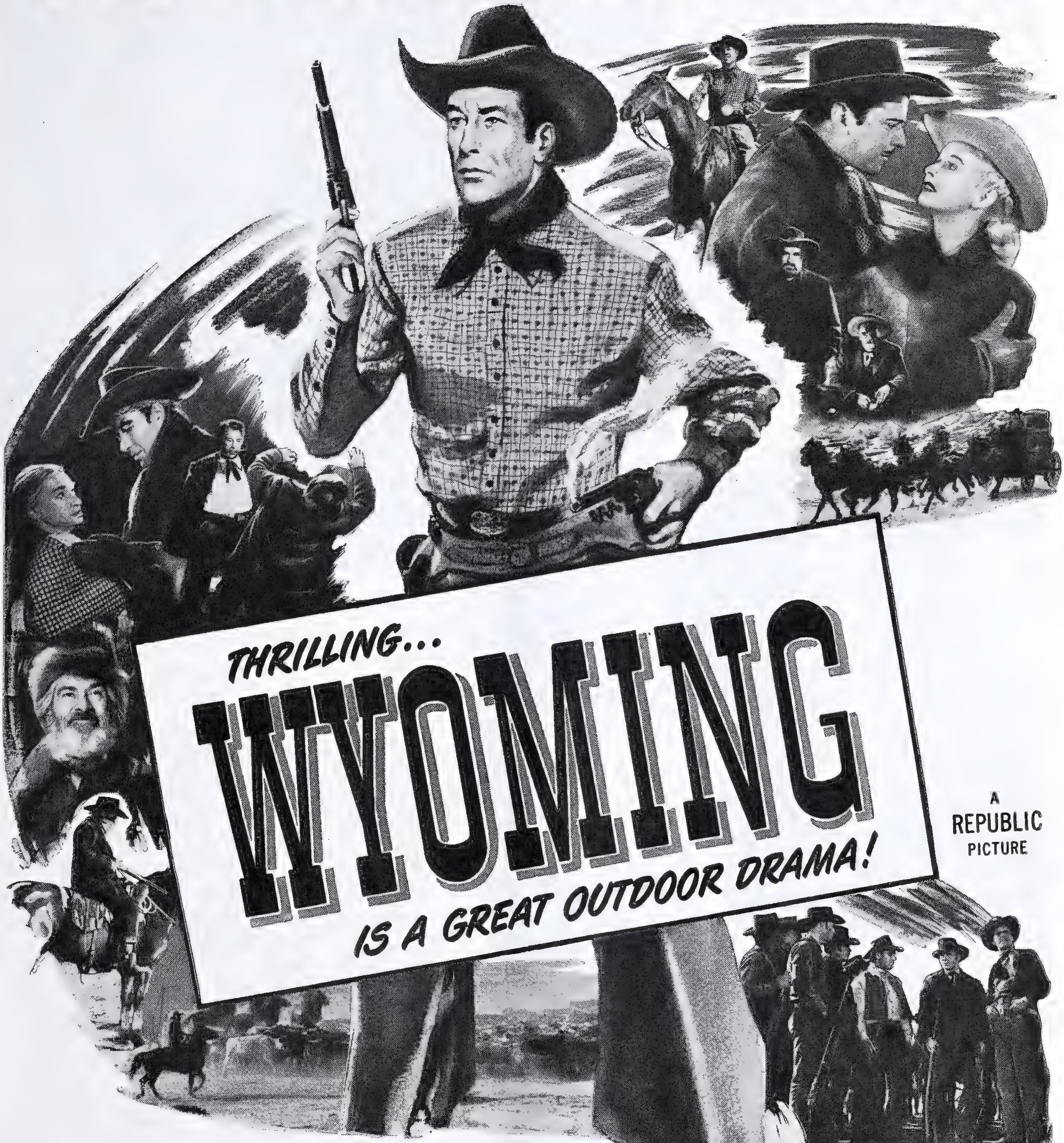
Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

BIG!..ROUGH!..ROARING!



THRILLING...

WYOMING

IS A GREAT OUTDOOR DRAMA!

A REPUBLIC PICTURE

Starring

WILLIAM ELLIOTT · VERA RALSTON · JOHN CARROLL

with

GEORGE "GABBY" HAYES · ALBERT DEKKER

VIRGINIA GREY · MME. MARIA OUSPENSKAYA

Screen Play by Lawrence Hazard and Gerald Geraghty

Associate Producer-Director JOSEPH KANE

INSIDE STUFF



The Errol Flynns in party mood. Errol recently hosted an Hawaiian party in a shirt that would make even Crosby swoon!



The Mickey Rooneys at Ciro's, following their recent reconciliation. Something new has been added—to Mickey!

Heart Interest: Clark Gable and his favorite girl friend, Iris Bynum, had a sudden lapse of romance when their friends began taking the courtship too seriously; always a signal to retreat for the actor. Meantime Mrs. Dolly O'Brien, the Palm Beach matron who interrupted her romance with Clark to marry Jose Dorelis whom she is now divorcing, is back in Hollywood at the moment. At a Santa Barbara party together, Mr. Gable was dancing constant attendance on the fair Dolly. Handsome director Freddy de Cordova, however, finds Iris the dream girl of the moment and seems to be rapidly extinguishing any torch the personable Bynum may be toting . . . A romance for the kids to approve is that reported between Roy Rogers and his leading lady, Dale Evans. And don't take it up with Cal, kids. After all it's Roy's prerogative to fall in love off the screen, isn't it? . . . Director Bruce Humberstone, who stood by Helen Walker through her serious traffic accident and ensuing troubles, now claims the actress has become too career minded for marriage. So their romance, as of now, seems over. Helen has a good role with Tyrone Power in "Nightmare Alley" . . . Dinner at The Tropics with Turhan Bey convinced Cal the actor is deeply in love with actress Linda Christians and is even contemplating matrimony. Both are continentals, sophisticates and accomplished linguists. Linda, in fact, speaks seven languages including Turkish and Arabic . . . Charlene Wrightsman, daughter of millionaire Charles Wrightsman, arrived in town



Favorite pastime with favorite escort: The plays the thing for Ingrid Bergman and husband Doctor Peter Lindstrom

Cal York's Gossip of Hollywood

Photographs by Fink and Smith

from Europe and is seen everywhere with attentive Helmut Dantine. Her sister Irene seems to have captured Bob Stack's heart completely . . . Diana Lynn has decided against marriage with Bob Neal which has a lot of fellows forming a line to the right. Don't blame 'em. Diana is a mighty cute girl.

* * *

A Line or Two: Saturday nights, big party time in Hollywood, usually find Barbara Stanwyck and Bob Taylor in an M-G-M projection room looking at movies. Spencer Tracy and Katharine Hepburn, another pair of non-party-goers, also spend many evenings in projection rooms. If more newcomers would do likewise, they might become better performers . . . George Brent, who makes more farewell appearances than Harry Lauder, swears "Luxury Liner" will be his last. Then it's the South Sea Islands and the rest of the world forgotten for Georgie . . . Jeanette MacDonald, with her red hair atop her head, looking every bit a happy actress, songstress, and wife of Gene Raymond, contented to live in Hollywood between concert tours.

* * *

The Creepy Set: They warned us before we entered the sound stage where Olivia de Havilland is making "The Snake Pit," that this was far from a cheery set. They understated. The gloom and almost clammy atmosphere of the slate-gray walls and iron-barred windows are enough to bring on melancholy. Not a smile on any face did



Taking a tip from A. C. Lyles, press agent, right on her cute little nose, is Martha Vickers, snapped on a Mocambo date

INSIDE STUFF



Janet Leigh looks amazed at Jimmy Durante's nutburger (hamburgers with nuts —the house specialty) technique at opening of Bisbee's new drive-in at Beverly Hills



Putt—and take: Keenan Wynn and his motorcycle club roared in for the opening and joined Jane Powell in a toast to the new roadside spot

we see. Even volatile Beulah Bondi in her outlandish riggings looked almost as if she expected someone to leap out and boo at her.

In a small cell-like room, Olivia was emoting, while nearby a real nurse mingled with actresses playing nurses. Livvie had developed a cold and needed care on the set.

Grimly, director Anatole Litvak put Olivia through paces that ranged from mental fogginess to screaming insanity. And after twenty-six takes we wondered how she maintained her reason, or why, in a world of so much misery, a film of this depressing quality needed making in the first place. And to come out again into the warm sunshine of the studio lot! What a pleasure!

* * *

Men of Interest: So far the town doesn't seem aware of George Sanders's intention to quit it cold either for Mexico or Uruguay, South America. At least at this moment those are his plans, but despite his protests over living in Hollywood, he made quite sure he got his return visa. After his years of semi-seclusion, it seems odd to see George stalking about at all the parties and local bistros. A most contradictory and ambiguous gentleman, Mr. Sanders.

William Powell, a real veteran of the screen, has come into his own again with his brilliant playing of "Father" in "Life With Father." Another almost-recluse, in Hollywood at least, Bill likes best his home life in town and in Palm Springs. "Mousie," his tiny wife, seems quite happy with the arrangement. Those who see Bill these days marvel at the pleasure he gets from his make-up in "The Senator Was Indiscreet." Nice if Bill won that coveted Oscar after all these years for that "Father" role.

George Murphy, a gentleman-actor, seems to have come out short on dancing roles lately, and wants to get back to tapping. George and his wife Julie have more or less given Hollywood the go-by for the less publicized but strictly social set of



Keeping an eagle eye on the proceedings! Ted Donaldson, star of "Red Stallion," poses at premiere with eagles which appeared in the film



Peggy Ann Garner had to sign—on the autograph line—when she arrived for this Eagle Lion opening

Los Angeles, which is why one doesn't read much about them. A happy father and husband, we'd like to see George a happier actor in roles commensurate with his talent.

* * *

Gentleman's Chores: The cast on the "Gentleman's Agreement" set was amused at Gregory Peck's daily chores on the sound-stage telephone. The Pecks, who moved into their new Pacific Palisades home were, like so many others, without a telephone so every morning Mrs. Peck handed her husband a list of calls to make.

Between takes before the camera, Gregory would call the grocer and butcher on the phone and order the



Nancy Guild and husband Charles Russell shared audience interest in premiere which also hosted many famous animal stars!





Cornered at Ciro's: The rumor birds are flying around Mark Stevens and Hedy Lamarr, chatting with handsome Tony Martin

INSIDE STUFF

daily supplies. "No, TWO cans of coffee," he'd order or maybe it would be the furniture dealer he'd consult.

It was heartening and somehow comforting to see a star of Greg's magnitude busily engaged in sharing home chores.

Incidentally, the guests who carelessly left open the garden gate which resulted in Greg's small son almost drowning himself in the pool, felt something of the anger of this family man. Greg now keeps the gate keys in his possession.

* * *

News—All Kinds: Good news that Judy Garland, back again in Hollywood, may go to work soon . . . Bad news that Johnny Coy and his cute wife Babs separated despite their new baby . . . Wonderful news that John Payne and Gloria De Haven have not only made a go of their reconciliation, but are reported to be expecting the stork . . . Pleasing news that both Anne Baxter and husband John Hodiak will work together in the Gable picture, "Homecoming" . . . Interesting news that after a year's absence from the screen, Jeanne Crain returns to "The Flapper Age" with Glenn Langan as her leading man . . . Reassuring news that Van Johnson and Evie are not quarreling as reported . . . Fine news that Bing Crosby and Claudette Colbert refuse to make British films while the 75 per cent tax is on . . . Depressing news the large number of studio workers who have lost jobs due to the tax . . . Cheering news that Betty Hutton will retire from the screen for a year to have another child . . . Amazing news that June Haver and Jimmy Zito are said to have reconciled in the face of June's statement, and I quote, "We couldn't even part as friends." . . . Oh well, this is Hollywood where yesterday's news can be reversed in tomorrow's headlines.

* * *

Hedy and Mark: "You can say what you want about Hedy and me," Mark Stevens said to Cal as we sat together at dinner at Romanoff's recently. "In two days I'm meeting her at the airport when she returns from Lake Tahoe, and if you want to say we're in love, go ahead." A neat pile of pictures snapped of the two at Tahoe lay beside us on the table, and between entree and dessert, we looked them over.

The night of our date, Mark was late. A bit of tardiness usually means nothing in Hollywood, but Mark is the soul of punctuality—often arriving before the stated time. So we knew something was very wrong.

"I'm visiting my son," he telephoned, "and I'll be along soon." But it was an hour or more before he arrived and knowing him as we do, we instantly sensed frustration and unhappiness.

The story broke next day that despite Mark's request for an immediate divorce, Annelle had agreed only to separate maintenance. Whether this be true or not, Cal can not testify. But unhappiness does exist for Mark; he's mixed up and in the midst of his love for Hedy, somehow depressed. With three husbands behind Hedy Lamarr and a career still ahead for Mark, Cal hopes he'll walk slowly into the future.

A few days before, Cal had lunched with Annelle Stevens, Mark's estranged wife, and had been impressed with her new-found assurance and radiant beauty, enhanced by her spirit of freedom. A charming, natural and honest girl, Annelle is determined to make a life of her own.

* * *

It's Looks That Help: Recently at Romanoff's, Cal noticed that Humphrey Bogart's hair, which fell out in chunks due to a nervous ailment, has grown back in and curly yet. As if to complement her husband, Lauren Bacall now wears her hair in soft waves and curls and the result is most gratifying. Now if only someone would apply a curling iron to that long straight hairdo of Lizabeth Scott's, we'd be happier.

Frank Sinatra (*Continued on page* 21)

PROCTER & GAMBLE PRESENTS

PRELL The New Radiant-Creme Shampoo in a Tube!



PRELL REMOVES DANDRUFF IN AS LITTLE AS 3 MINUTES!

LEAVES HAIR *Radiantly* CLEAN *Radiantly* SMOOTH



Here's What the Rileys Say About Prell

RILEY: Dandruff's a mess on your coat or your dress, So we Rileys shampoo with Prell.

JUNIOR: No jar that will slip or bottle to drip— That Prell tube is sure on the beam.

MOM: And "Prelled" hair shines so—it just seems to glow, and arranges so smoothly and well.

BABS: It's so economical, the lather's astronomical —That's Prell, the new Radiant-Creme!

Enjoy "The Life of Riley" Every Saturday Night—NBC

New! New wonderful PRELL! This marvelous, emerald-clear, Radiant-Creme shampoo leaves your hair more radiantly gleaming than any soap or soap shampoo . . . and leaves it free of horrid, unsightly dandruff too. Doctors' examinations proved that Prell removes embarrassing dandruff in as little as 3 minutes—and showed also, that regular Prell shampoos actually control this dandruff. What a joy! A Prell shampoo—then **hair that shines** with glamorous radiance . . . soft, smooth, easy to manage!

That handy tube makes Prell an extra pleasure to use, too—no messy jars or slippery bottles to break! Get Prell today—everyone in the family will be thrilled with this new, different Radiant-Creme shampoo that leaves your hair so radiantly lovely.

*T.M. REG. U. S. PAT. OFF.





Dancing dynamo: June Havoc of "Intrigue"

Beauty Spots

By MARY JANE FULTON

Frankly Enchanting

Eat—if you can—while lunching with JUNE HAVOC. The gal has such a dynamic personality that food's usually forgotten as you listen to her enthusiastic chatter. She'll tell you anything you wish to know about her and does so frankly and charmingly. That's what you like best about June. She's got beauty *and* brains, makes good use of both and works hard—harder, if necessary.

Her Feet Held Out

During a lean winter she worked on radio, in cabarets, understudied a leading Broadway role and won three dance marathons. One ran 2200 hours. Result—June's feet were practically ruined. However, during rest periods she bravely submerged them in cracked ice up to her knees for two minutes, then lay down for fifteen minutes with her feet elevated. This enabled her to go on dancing, and win the money prize! She doesn't recommend this for the average woman. It's too strenuous for anyone but a marathoner. Instead, she advises, stick your aching tootsies alternately in hot and cold water. Stock up on all the foot comfort aids you need and use 'em all the year 'round. Another trick learned during her dance marathon days was how to soften foot calluses by rubbing olive oil on them.

False, But Truly Lovely

In "Intrigue," JUNE wears six different coiffures, several glamorized with false braids. Ever since then she often wears false additions to her blonde locks. She suggests you might like buying a false hair piece or two. You may have braids, curls, or chignons matched to your hair color. For a smooth look use hair lacquer. It's a new styling trick of which she approves.

The Feminine Touch

Once, when a part she played called for her to carry a tiny lace hanky, she received stacks of fan mail on it. Men adore little feminine touches like this added to your costume. JUNE passes the tip along to you, so you can make good use of it.



AHHH....CAN'T YOU JUST FEEL THAT BEAUTYREST "LUXURY COMFORT"!

{ YOURS ONLY IN BEAUTYREST }

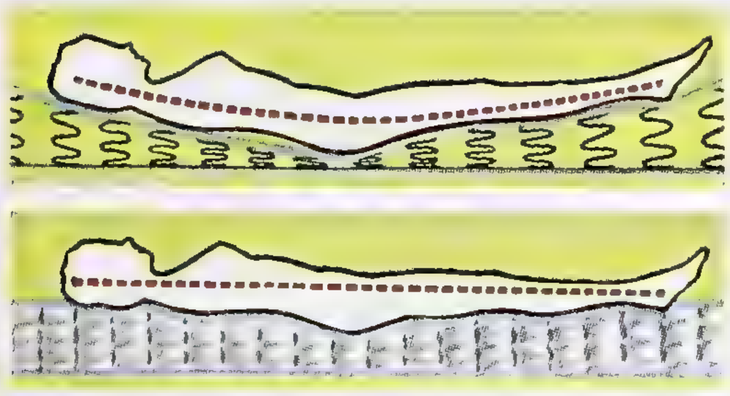


1. Wouldn't you like to own a mattress that gives you something no other mattress can give you? *You can!* Only the Beautyrest gives you that famous "luxury comfort" which blissfully *relaxes* every tired bone in your body!

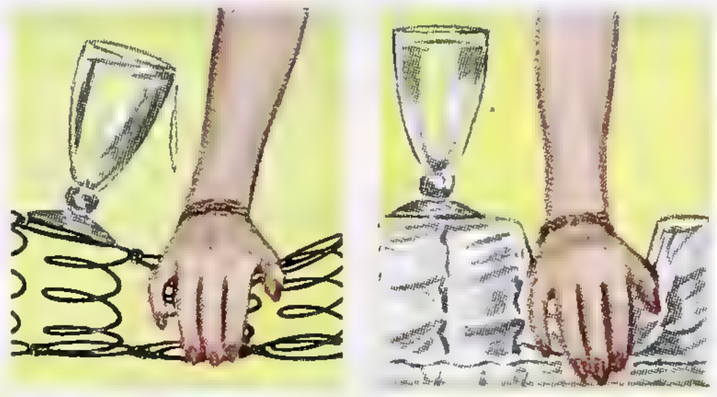
Here's why: Inside Beautyrest are 837 *individually pocketed* coil springs. 837 of them—and each spring acts on its own, *moulding itself* to every curve of your body! That's how Beautyrest offers you more *buoyant*, more *natural* support! (See diagram above).



Prewar quality! In "torture tests" made in United States Testing Co., Inc. laboratory, Beautyrest lasted *far longer* than any other mattress tested. Guaranteed for ten years. Beautyrest costs you *little more than 1¢ a night*.



2. Compare! Above, see how an *ordinary* inner-spring mattress can sag beneath you, rob you of rest. But, below, see how Beautyrest "*gives*" *only in the right places*—offers you *firmer*, more *natural* support!



3. "Water glass test" tells why! Left, see how wired-together springs in *ordinary* mattresses *sag* under pressure—form a *hollow*. Right, see how Beautyrest's 837 *individually pocketed* springs *act on their own!*

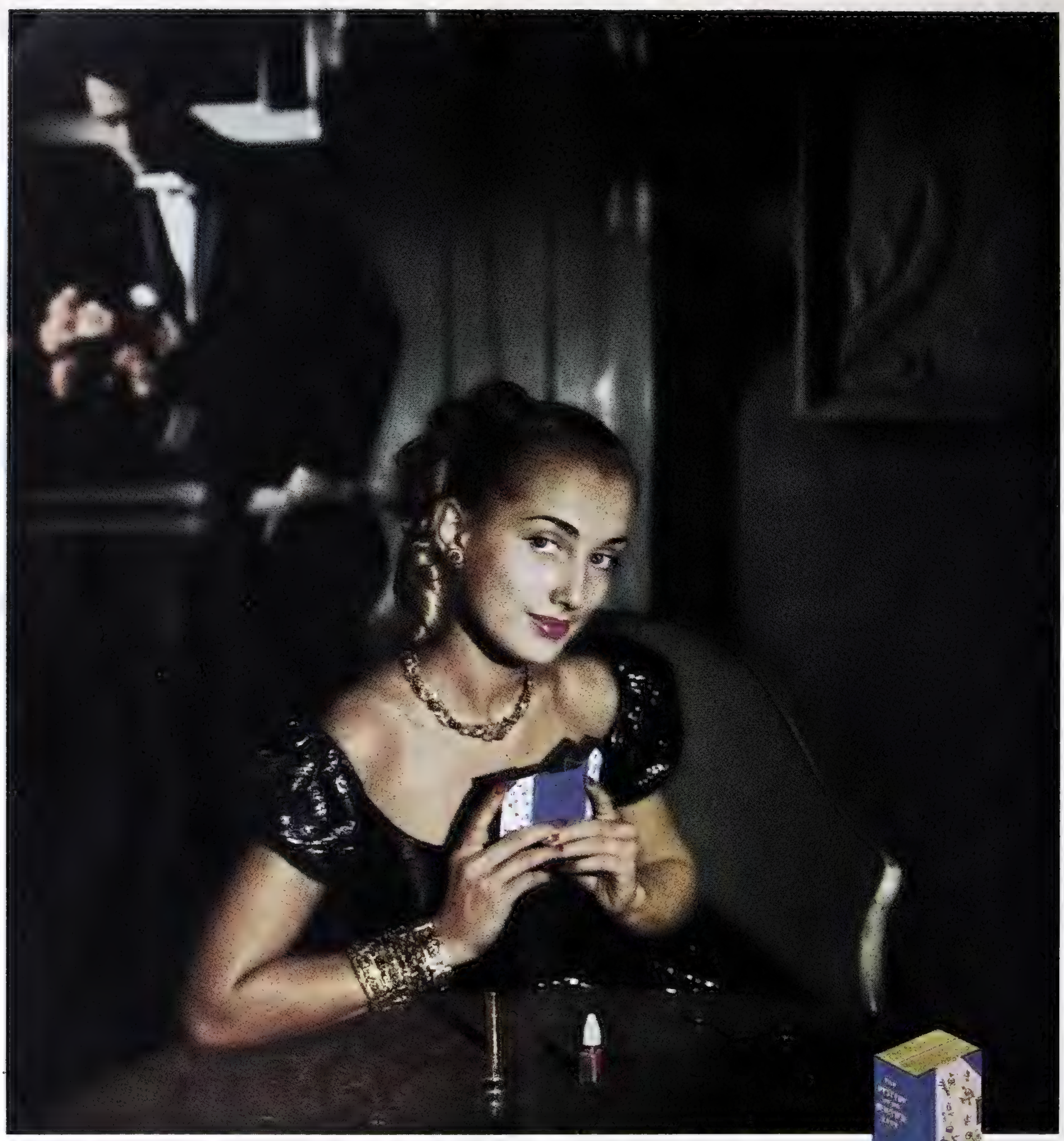


Shopping hint: Get a new Beautyrest Box Spring when you get your new Beautyrest Mattress—and enjoy the *most comfortable* sleeping combination in the world! See your dealer today!

Only SIMMONS makes BEAUTYREST*

* REG. U. S. PATENT OFFICE
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AND OTHER FINE-QUALITY BEDDING

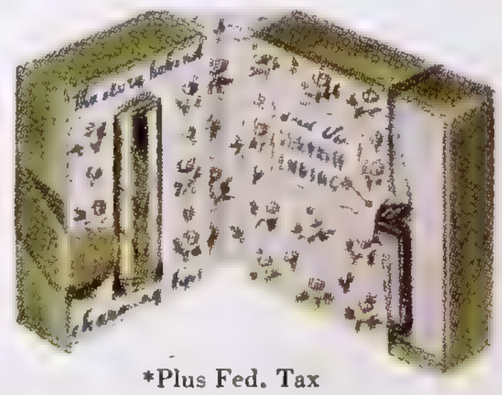


Dress—Pattullo Original by Jo Copeland • Jewels—A La Vieille Russie

. . . the Mystery of the Beautiful Lady

Hers is a disturbing beauty . . . Like Mona Lisa, she will tell you nothing. For she has discovered something new and wondrously different...a new kind of nail polish that wears longer, dries faster than any she has ever known. And a new kind of lipstick that shimmers beautifully, that stays on and on and on. She has found too, in Miss Sage's unique genius for color, a new and boldly original concept of fashion accent. Her secret is, of course, Peggy Sage's Nail Polish, 60¢* and Peggy Sage's new Shimmer Lipstick, $1*.

How to solve her mystery: Buy the book in her hands. It's Peggy Sage's new "Mystery" package. Turn the page that holds the lipstick and find the surprise ending, the hidden extra value, all for $1.00.*



PEGGY SAGE

Salons—New York: 50 East 57th Street • London: 130 New Bond Street • Paris: 7, Place Vendôme

*Plus Fed. Tax

Copr. 1947, by Peggy Sage, Inc.



A little lipstick goes a long way, so Johnnie Johnston removes guest-marks on Kathryn Grayson at Carmel reception

INSIDE STUFF

(*Continued from page* 16) is another happy actor now that his receding hair line has responded to treatment.

Linda Darnell will be glad when a final okay is given "Forever Amber" and she can resort to her natural dark color. Linda is fearful of injury to her hair.

And Marie McDonald has gone from blonde to brunette in the hope it will change her luck.

The town is amazed at Anne Baxter's new figure now that she's shed twenty pounds; a feat that won her the role of Clark Gable's wife in "Homecoming." And back to her former beautiful figure is Lana Turner, who plays Clark's sweetheart.

On the other hand, the added weight put on by Rosalind Russell, who came by a complete nervous breakdown through lack of proper eating, is most becoming.

* * *

Chuckles: We sat beside four-year-old Cheryl Crane and her mother Lana Turner at the Hollywood Bowl and marveled at the little girl's interest albeit she kept tugging at her clothes. Finally, leaning over, she confided in a whisper, "These panties are driving me crazy." Cal fell under the chair and all but stayed there.

Fans surrounding Bob Hutton and his wife Cleatus Caldwell asking autographs, mistook Cleatus for Joan Caulfield and asked her to sign. Cleatus without batting an eye wrote "Joan—" and then turning to Cal innocently said, "How do you spell Caulfield?" The look of amazement on the fan's face at a star not being able to spell her own name was too much for Bob and Cal. Of course the fan joined in too when he learned of his mistake.

* * *

People Are Talking About: Fred Astaire's return to the screen as the dancing (but must he sing?) lead in Joan Crawford's next starring musical and how glad they'll be to have him



Today's girls are choosing these

Let's get rid of that old, old notion that all silverplate is alike, shall we?

It just isn't so!

For instance, there are the ordinary kinds of silverplate . . . the extra-plated kind, the kind that's reinforced.

THEN . . . there is Holmes & Edwards Sterling Inlaid silverplate, the *really finer, truly different* silverplate.

You see, Holmes & Edwards is Sterling Inlaid to stay lovely longer. *Here's how:*

Two blocks of sterling silver are invisibly INLAID *at backs of bowls and handles of your most used spoons and forks. Like this.*

Furthermore, our prices have not gone *up* like so many other things. They're *down*...way down! Quite an achievement in these times when you consider the extra quality of Holmes & Edwards.

Lovely Lady Danish Princess Youth

HOLMES & EDWARDS
STERLING INLAID° SILVERPLATE

HERE AND HERE
It's Sterling Inlaid

WHICH PATTERN? Three to choose from: Lovely Lady, Danish Princess and Youth, all made in U. S. A.

HOW MUCH? Only $68.50 for 52 pieces, service for 8, with chest (No Federal Tax).

WHERE TO BUY? At jewelry and department stores.

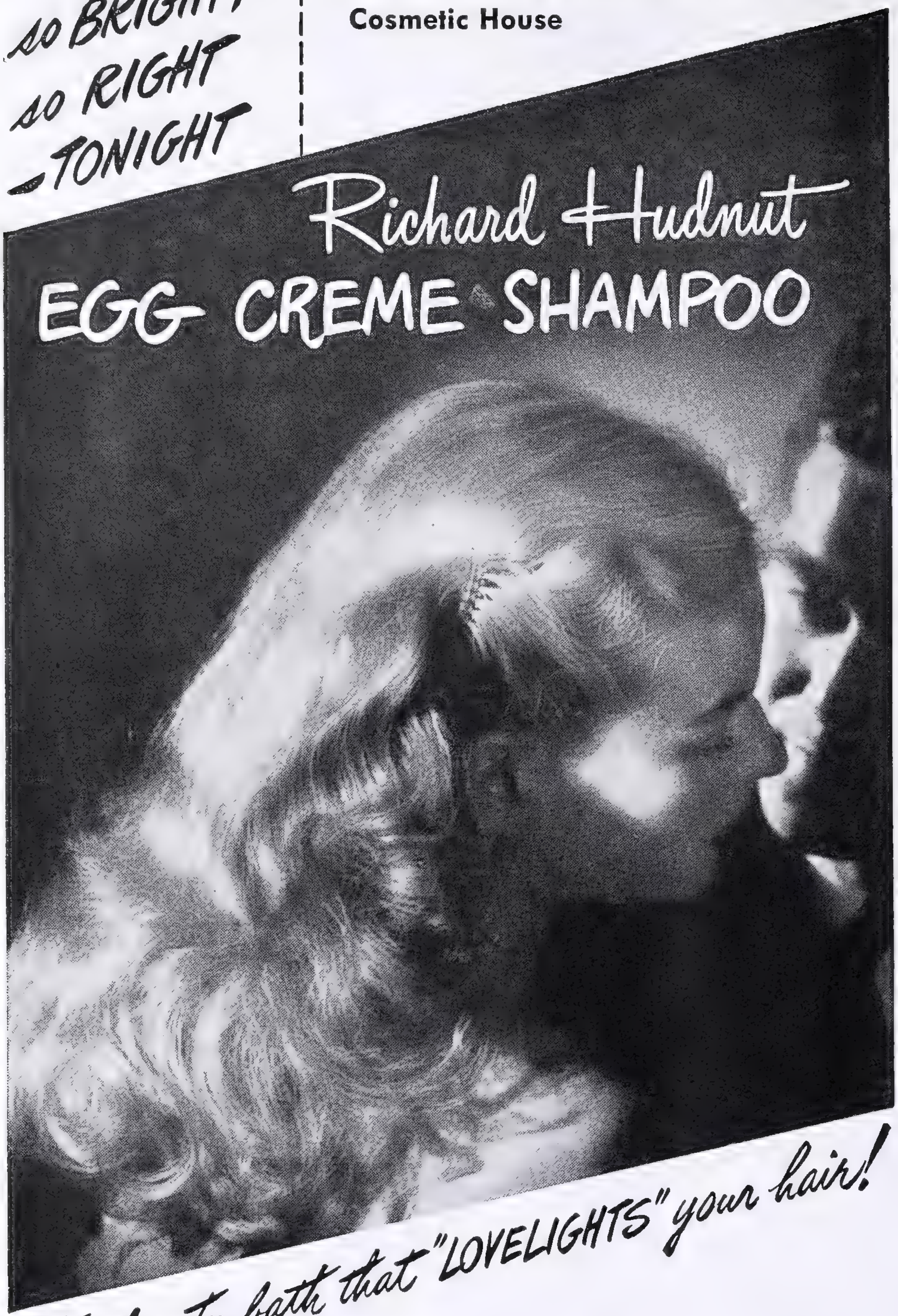
WHAT ABOUT DELIVERY? More and more sets are being delivered, so your chances of prompt delivery are excellent.

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For hair so BRIGHT, so RIGHT —TONIGHT

A new kind of Hair Beauty for you from a world-famous Cosmetic House

Richard Hudnut
EGG CREME SHAMPOO



the beauty bath that "LOVELIGHTS" your hair!

THIS MAY EASILY BE YOU. Your hair can look like this, tonight—so radiantly alive, so impeccably groomed. Discover, now, the shampoo created by the beauty experts of Richard Hudnut's famed Fifth Avenue Salon.

SPECIAL FORMULA with *real egg*. This is one shampoo that makes the most of an ageless beauty secret. It is enriched with egg, real egg, to bring out shimmering "lovelights" in your hair—*naturally*.

NOT A SOAP or drying chemical shampoo. Instead, Richard Hudnut Egg Creme Shampoo is a lavish, liquid creme. From roots to ends, your hair glistens with new life. And the very first shampoo leaves it so soft and manageable, so easy to groom.

TRY IT TODAY and tonight step out proudly aware of the new-found loveliness of your hair!

P.S.

Special offer!
A trial kit of the new Richard Hudnut Hair Beauty Ritual is yours for only $1.00 (plus tax). Contains generous-size bottles of Egg Creme Shampoo Creme Rinse, Dandruff Treatment and Creme Hair Dressing.

At your drug or department store, $1.00 for the big family size.



INSIDE STUFF



In the Mocambo spotlight: Lizabeth Scott and director Otto Preminger

back . . . Orson Welles's miraculous feat in bringing in "Macbeth" in exactly twenty-one days and how it may revise shooting schedules . . . Larry Parks's suit against Columbia Studios in which it is said Larry claims he had to sign a certain contract in order to get "The Jolson Story." Now he wants to be free of it . . . The slow pace of Gable in "The Hucksters" which is so unlike his usual sledge-hammer qualities. And how Clark himself yearns for the old one-two in his former stories . . . The rapid rise of Lana Turner in the dramatic field with two dramas behind her, "Green Dolphin Street" and "Cass Timberlane," and the co-starring role with Gable in "Homecoming" ahead of her. And how Louis B. Mayer predicts she'll be tops in 1948 . . . The ever-rising upward push of actor Nick Conte who is becoming the newest heir to the punch and sex qualities once Gable's. And how every feminine star in town wishes she had him sewed up for her films.

* * *

Parties: Cocktails with John Mills, the Englishman who charmed us all as "Pip" in "Great Expectations," and his talented playwright wife. Enthusiastic and friendly, Mills won everyone's heart. At the same gathering we bid goodbye to Rex Harrison, who with his wife Lilli Palmer and the Millses has gone back to England. The Harrisons expect to return soon unless, as rumored, the English government keeps English performers at home.

Errol Flynn was so pleased with the co-operation of his leading lady, Ann Sheridan, in their last picture, "Silver River," he invited a few close friends to a Hawaiian party in Ann's honor. An Hawaiian orchestra, roast piglet, real carnation leis and Errol's floral shirt, that outdid any of Crosby's, made it a real party. Shy and reticent before more than three people, Ann sat quietly on the sidelines listening to the Mexican troubadours who alternated with the Island music. She did tell Cal, however, how happy she was to achieve her dream of playing opposite Gary Cooper in "Good Sam" with Leo McCarey directing.

Don't miss Jean Sablon . . . every Sunday afternoon over CBS



"Be Lovelier Tonight!"

"My Beauty Facials bring quick new Loveliness," says this famous star

"You'll be delighted with the way Lux Soap facials leave skin softer, smoother," says lovely Evelyn Keyes speaking to you at her dressing table.

"Smooth the fragrant Active lather well in," she tells you. "Then rinse with warm water, splash on cold. As you pat gently with a soft towel to dry, skin takes on fresh new beauty!"

Don't let neglect cheat you of Romance. The gentle beauty care Evelyn Keyes recommends will make *you* lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually 3 out of 4 complexions improved in a short time.



9 out of 10 Screen Stars use Lux Toilet Soap— *Lux Girls are Lovelier!*



Artistry set to music: Katharine Hepburn, Paul Henreid and Robert Walker in scene from "Song of Love"

✓✓ Song of Love (M-G-M)

THIS is Schumann's song—his life as portrayed by Paul Henreid, a fascinating interest-rouser of those fabulous days when the great courts of Europe resounded to the music of Liszt and Brahms. That adjective "sensitive" has been overworked so far as Henreid goes, but it must be used again in this instance where he takes over the poor, hard-working musician marked for great happiness in his love for Clara Wieck and great tragedy in his career.

Katharine Hepburn is Mrs. Schumann; it's unfortunate that she takes her artistic role too much to her artistic heart. The result is an overplayed performance with Hepburn pumping that emotional pedal too hard. She is as tragic over the dismissal of a maid as she is over her husband's death; she races breathlessly through her stint with a self-sacrificial bustle that leaves her audience way behind. Unfortunately Robert Walker is just too much the young American to be the young Brahms, but Henry Daniell as the brilliant erratic showman Liszt takes his encores with finesse. Biographies differ about what really happened in the Brahms-Schumann affair; the film is the result of reading all the facts. And there's always the music—rolling beautifully through a picture that's going to keep you looking and listening all the way through.

Your Reviewer Says: A song to sing.

A reliable guide to recent pictures. One check means good; two checks, very good; three checks, outstanding



Picture with a moral punch: John Garfield and Lilli Palmer in prize-fight exposé, "Body and Soul"

✓ Body and Soul (Enterprise-U. A.)

MOOD music and mood treatment change this into something other than just a prize-fight story. Using his fists to get what he wants—anything with a dollar sign on it—John Garfield takes his role and shakes everything right out of it. How he slides down the moral ladder makes a film that has a lot of body blows about it; if you're up to some good fisticuffs scenes you'll find one of the best fights ever staged in this one.

The prettier side of the picture is Lilli Palmer as the gal who knows John's all wrong. Just as pretty but not so perfect is one Hazel Brooks, a sultry-looking newcomer who doesn't do more than look in most of her scenes but makes a fair enough bow. In the background is Mother Anne Revere, looking the strong and silent type and some racketeers of the prize-fight business who will give you a nasty turn two or three times.

It's no hearts-and-flowers story; but on the other hand it's not just a picture of punches. Besides, there's Canada Lee, an actor whom you won't want to miss seeing. Garfield and Palmer make good showings in their respective corners and the pugilistic proceedings have been handled with more than ordinary imagination.

Your Reviewer Says: Fight it out.

STAGE



On the murder trail: Claude Rains and Joan Caulfield star in mystery mix-up, "The Unsuspected"

✓ The Unsuspected (Warners)

DON'T let the title fool you—you'll suspect all along who's the guilty one in this minor thriller starring that old hand Claude Rains. It is his performance that takes this along in the right direction; without him it might have subsided without a whimper into another pale-faced mystery. Joan Caulfield is Mr. Rains's niece, a gal with lots of money and lots of looks. Young Michael North comes along and tells her she's married to him; she doesn't think she is; neither does Mr. Rains. Things are complicated by Audrey Totter, who's snapped off Hurd Hatfield, beloved of Joan; things are still more complicated by murders to the right and left of you with that unsuspected one closing right in.

Joan behaves perfectly, giving no star performance but not stepping out of line. The rest of the workers, including Constance Bennett, follow suit, with the exception of that brutal-faced Jack Lambert, who looks just too ape-like to be real. The climax is supposed to come in with a thundering roar, but it's all so hopped up right at the end that you may even find yourself chuckling instead of clutching your seat. However, you'll get your money's worth. Forget all the drawbacks, don't look for perfection and you'll find a good enough movie.

Your Reviewer Says: Guess who did it?



Small town invasion: Jane Wyman's opinion upsets Jimmy Stewart's calculations in picture "Magic Town"

✓ Magic Town (RKO)

SEEING as how that long lanky Jimmy Stewart comes along in this everyone will go to see it. Depending on how much you like Stewart acting the patented Stewart role and how much you'll swallow about what may happen in a small town, you may or may not applaud the picture. It's a lot of business about a public-opinion expert who invades the perfect small town for professional reasons, ends up by wanting to stay there for romantic ones, gets Jane Wyman first against him, then with him and turns this American "Utopia" upside down.

It's unusual enough to rate a cheer; it's unrealistic enough to rate a brush-off. Wyman is a good actress; her quiet handling of the role of small-town *Mary Peterman* is apt sometimes to put the mannered Stewart at a disadvantage. The other small-towners are in the groove—Kent Smith, Wallace Ford, Regis Toomey, Ann Shoemaker. Touches of comedy come here and there from Ned Sparks and Donald Meek and the boys' basketball team might have been plucked from any town you'd point out on the map. But the goings-on are something else again, a bit too implausible to convince an adult audience, a bit too childish to be fantasy about Small Town, U.S.A. Mr. Stewart has something, so does the picture; but we wish both had used them a little differently to come up with a real winner.

Your Reviewer Says: It all depends.

For Best Pictures and Best Performances See Page 33
For Complete Casts of Current Pictures See Page 34
For Brief Reviews of Current Pictures See Page 37

Love-quiz ... For Married Folks Only



WHY ARE HIS KISSES JUST "PECKS"... NOW?

A. **This wife may be losing romance from her marriage because of faulty feminine hygiene habits.**

Q. Faulty feminine hygiene? Can this affect married happiness?

A. **Yes—because the charm of complete feminine daintiness is assured only by effective douching. For this, many doctors recommend efficient, dependable "Lysol" brand disinfectant.**

Q. How does "Lysol" compare with other disinfectants for dependability?

A. **Unlike some other, weaker antiseptics, "Lysol" is a proved germ and odor killer which remains effective in the presence of organic matter.**

Q. What about salt, soda . . . other homemade douching solutions on which some women rely?

A. **These weak cleansing makeshifts are neither antiseptic nor germicidal—can never compare with reliable "Lysol."**

MAKE "LYSOL" your safeguard of intimate daintiness and charm—so important to married happiness. Always use "Lysol" in the douche.



Check these facts with your doctor

Many doctors recommend "Lysol" for Feminine Hygiene. Non-caustic, "Lysol" is *gentle, non-injurious* to delicate membrane. Its clean, antiseptic aroma quickly disappears. Highly concentrated, "Lysol" is *economical* in solution. Follow easy directions for correct douching solution.

For Feminine Hygiene—always use

"Lysol" Brand Disinfectant



FREE BOOKLET! Learn the truth about intimate hygiene and its important role in married happiness. Mail this coupon to Lehn & Fink, Dept. P.-4711, 192 Bloomfield Avenue, Bloomfield, N.J., for frankly informing FREE booklet.

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STREET_____

CITY_____ STATE_____

Product of Lehn & Fink Products Corp.

✓✓ The Unfinished Dance (M-G-M)

STAND up on your tiptoes to look at Margaret O'Brien floating around on her tiptoes as the prettiest little ballerina of them all. Straight out of a Technicolor storybook she comes, bowing gracefully in a graceful finished story about one small girl whose devotion brings her to the edge of tragedy.

Dancing around her are Cyd Charisse and Karin Booth, Cyd as the ballerina-idol of the small *Meg,* Karin as the strange pretender to the idol's prima-donna throne. The behind-the-scenes life of the ballet has a fairytale touch, so light that it brings the picture close to perfection. Charisse dances deftly, Karin Booth is somebody to watch, while the wistful Miss O'Brien can start stringing more hearts on her belt. The little-girl touch of these small would-be ballerinas in wisps of skirts is carried competently by Mary Eleanor Donahue and Connie Cornell; Danny Thomas is *Mr. Paneros* whose specialty is a love of rare things and real people.

You won't want "The Unfinished Dance" to have an end; it's just right as it is.

Your Reviewer Says: Classic specialty.

✓✓ Frieda (Universal-International)

HERE comes that man Rank again with another picture on a subject Hollywood could well have snapped up. It's the everyday picture of a soldier with a foreign bride who must adjust to a new country—only Mr. Rank's angle has a bit of dynamite in it. David Farrar is the Englishman who brings home to an English country village his German bride *Frieda,* Mai Zetterling. The characters that revolve about this situation are the usual ones—widowed sister-in-law, shocked mother, baffled younger brother, brilliant sister whose political career is jeopardized by the union. What they have to say is not usual—it is through Farrar, Flora Robson, Glynis Johns and their cohorts that this dangerous problem is threshed out.

The audience listens with an ear to some strong statements and an eye to some smooth and even scenes of English family life. Underneath is the tragedy of the German *Frieda,* caught in the midst of a people who can't make up their minds as to whether she, the individual, is guilty of Germany's crime.

The love story is handled softly; there is a harsh portrayal of the German who will wear the swastika forever by Albert Lieven; and there's enough to think about to keep your mind doing exercises for many a day.

Your Reviewer Says: Go and decide about "Frieda."

✓✓ Life with Father (Warners)

FOR ABOUT six years people have come from all over the United States to take a look at *Father* who's had Broadway in hysterics. Now *Father,* thanks to Warners, is going out to give the U.S. a look at him. It's a wonderful look because he's William Powell, who stamps his foot, twirls his mustache and gets handled by innocent-looking mother Irene Dunne as prettily as you please.

Powell is a wonderful father in a wonderful family-album background of an old New York brownstone and his doings plus those of his family will keep you as hilarious as any collection of ancient snapshots. There's Jimmy Lydon as *Clarence Jr.,* Derek (*Continued on page* 28)



Will it ever come to this?

Will the law ever require women who are careless about their breath to wear bells warning others of their approach? It's not a bad idea. You can understand why if you ever came face-to-face with a case of halitosis (unpleasant breath).

This all too common offense is likely to stamp any woman, or man, as an objectionable person to be avoided.

Don't take your breath for granted. Don't assume it's O. K. when it may be quite the opposite. You yourself may not know when you're guilty. Let Listerine Antiseptic help to put you on the polite side. Use it before any date. Almost at once Listerine Antiseptic makes your breath sweeter, fresher . . . less likely to offend.

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes. Never omit Listerine Antiseptic.

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BEFORE ANY DATE...

LISTERINE ANTISEPTIC

FOR ORAL HYGIENE

How Powers Models MAKE EACH TINY STRAND OF HAIR RADIATE NATURAL DAZZLING Beauty



Miss Rosemary Colligan, beauteous Powers brunette, says, "I always use Kreml Shampoo because it leaves my hair sparkling like diamonds—so bright and glossy for days."

Give *Your* Hair This 10-Minute 'Glamour-Bath' Helps Hair Hold A Wave and Set Better, Too!

Lovely Powers Models were quick to discover this is one shampoo that can always be relied on to uncover *all* the natural brilliant highlights that lie concealed in *your* and *every* girl's hair.

And the beauty about using Kreml Shampoo is that it *never dries the hair.* In fact, it's very beneficial in that it has a 'built-in' *oil* base which helps keep hair from becoming dry.

Notice the rich, thick consistency of Kreml Shampoo compared to any other shampoo you've used! You know you're *really* getting your money's worth.

Removes Dandruff Flakes First Time You Use It

Kreml Shampoo whips up a luxuriant *active* foam even in the hardest water. It actually 'glamour-bathes' each tiny strand of hair from top to bottom so that it reflects all its natural silken sheen beauty and highlights.

And when all these *millions* of bright sparkling hairs are combed and brushed into a coiffure—no wonder your hair becomes a vision of shining radiance, a vision which will lure men's hearts away.

Complete directions on how to 'glamour-bathe' hair come with every bottle. All drug, dept. or 10¢ stores.

Not a cream shampoo
Not a harsh soap
Not a soapless shampoo
Not a drying detergent—
It's Entirely different!

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FOR SILKEN-SHEEN HAIR—EASIER TO ARRANGE

MADE BY THE MAKERS OF THE FAMOUS KREML HAIR TONIC

Guaranteed by Good Housekeeping

(*Continued from page* 26) Scott as *Harlan,* Johnny Calkins as *Whitney* and Martin Milner as *John,* cutting up as fast as they can to keep *Father*'s blood pressure rising; there's Elizabeth Taylor to inject some young-romance touches, looking as pretty as a tintype and shepherded by the diverting Zazu Pitts. Edmund Gwenn as the minister has his run-ins with black-sheep *Father;* the succession of maids scurry out of his way; and all the while, taking *Father* for a merry buggyride is wife *Vinnie,* played perfectly by Irene Dunne.

Your Reviewer Says: Clever comedy on the don't-miss file.

✓✓ Kiss of Death (20th Century-Fox)

HERE's a movie that has all you'll ask for in the way of mature entertainment. If you knew Victor Mature before the war, forget that "playboy" judgment you passed on him and see him as the realistic "squealer" in this new-type gangster film. Made in New York City, it is filled with the new-and-different, among them two people—one Richard Widmark, who's going to have you crawling under the seat as a moronic killer, and a fair-faced Coleen Gray, who has that breath-of-spring touch that will send her breezing along the Hollywood path.

Brian Donlevy's solid shoulder is right there supporting Mature and Widmark who between them carry off a film that will carry you off. Two nice little girls help motivate the plot as Mature's children, but if you think you're going to get an overdose of "daddy" sentimentality you're all wrong. The action is as simple as that of your own fireside and therefore has an impact you won't forget. Two things can be said about "Kiss of Death"—first, it's not an ordinary film; second, see it and start giving thanks that Hollywood has started giving you the kind of film you want.

Your Reviewer Says: It has something you'll want.

✓ Mother Wore Tights (20th Century-Fox)

ABOUT the cutest little mama around is Betty Grable, gracing as she does this light-hearted muscial of the days when vaudeville was played before an asbestos curtain. Dan Dailey is the blustering papa who two-steps with her. This family act is seen through the eyes of little daughters Mona Freeman and Connie Marshall who slide along unaffectedly through the film, which is one big song-and-dance act with little ruffles of story about it.

The music you'll like, the dancing you'll relish. The Christmas incident where the two little girls of a show family are entertained by the troupe, including one clever specialty act by Senor Wences, steps into the story spotlight, as does the sojourn of the four *Burts* in the Berkshires. *Mama* may have shocked her era by going on the stage, but she'll give this generation a nice look at the good old days.

Your Reviewer Says: Snug fit.

✓ Out of the Blue (Eagle-Lion)

HERE comes a pretty surprise right out of the blue—a jovial comedy in which George Brent, by acting in deadpan George Brent fashion, gets more laughs than he ever got sighs as a big lover. Turhan Bey is just the ro- (*Continued on page* 33)

Helen Neushaefer **announces**

An Amazing New Lipstick



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With the new
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LASTEEN

and a new case
with the stunning
"Color Teller Tip"



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for a lipstick as fine as her nail polish

Women all over America have asked Helen Neushaefer to create a lipstick as lastingly lovely as her nail polish . . . one that really stays on . . . not too moist . . . not too dry, but *just right!* From her cosmetic chemists has come this amazing, new lipstick . . . containing LASTEEN, to give her lipstick what the miracle ingredient PLASTEEN gives her nail polish. Now available at chain store cosmetic counters . . . in five beautiful shades that harmonize with Helen Neushaefer nail polish.



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Which Twin has the *Toni?*

(and which has the beauty shop permanent? See answer below)



Bernadette Fitzgerald of Chicago, the Toni Twin, says: "As soon as Sis saw what a soft, natural-looking wave I gave myself, she admitted I was the smarter half. Next time it'll be Toni for two."

See how easy it is to give yourself a lovely TONI Home Permanent for your date tonight

The very first time you try Toni, you'll have soft, natural-looking curls, deep, smooth waves — with no frizziness, no dried-out brittleness. But, before you try Toni, you may want to know —

Will Toni work on my hair?
Yes, Toni waves any kind of hair that will take a permanent, including gray, dyed, bleached or baby-fine hair.

Must I be handy with my hands?
Not at all! If you can roll your hair up on curlers you can give yourself a smooth, professional-looking Toni permanent by following the easy directions.

How long will it take me?
Waving time is only 2 to 3 hours — even less for hair that's easy to wave. And during that time you're free to do as you please.

How much curl will I have with Toni?
You can have just the amount of curl that suits you best — from a wide, loose wave to a halo of ringlets. Just follow the simple directions for timing.

How long will my Toni wave last?
It's *guaranteed* to last just as long as a $15 beauty-shop wave or your money back.

How much do I save with Toni?
The Toni Kit with re-usable plastic curlers costs only $2 . . . with handy fiber curlers only $1.25. The Toni Refill Kit complete except for curlers is $1. (All prices plus tax. Prices slightly higher in Canada.)

Which Twin has the Toni?
Bernadette, on the left, is the Toni twin. The Toni Kit is on sale at all leading drug, notions and cosmetic counters.



Toni

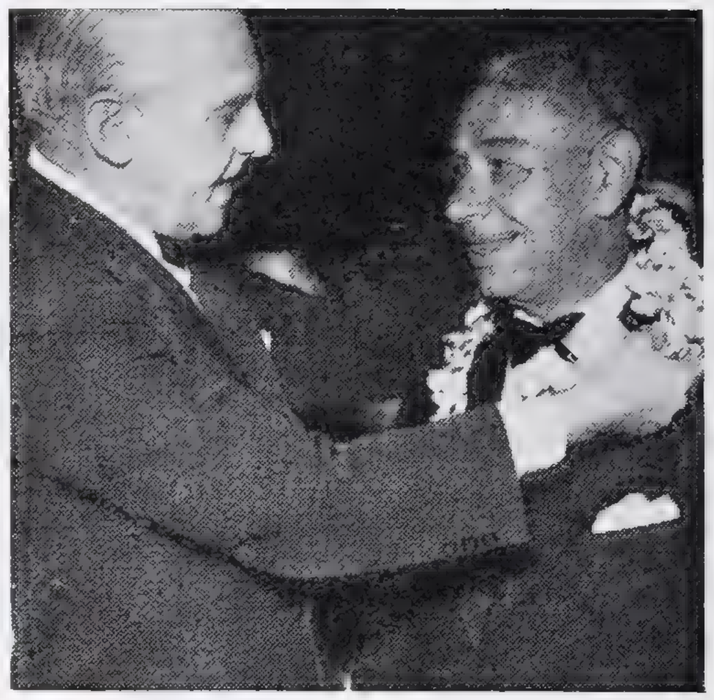
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HOME PERMANENT

THE CREME COLD WAVE

P

Orchids To



Orchids to Mike Romanoff from Walter Winchell, guest of honor at Charlie Morrison's Mocambo party



The Pat Nerneys (Mona Freeman) join the toast to Winchell for his work on Runyon Cancer Fund

The Sinatras: The ladies got leis of orchids flown from Honolulu

Winchell



Mocambo closed to the public while guests wined, dined and danced. The Bob Hopes joined in the gay whir!



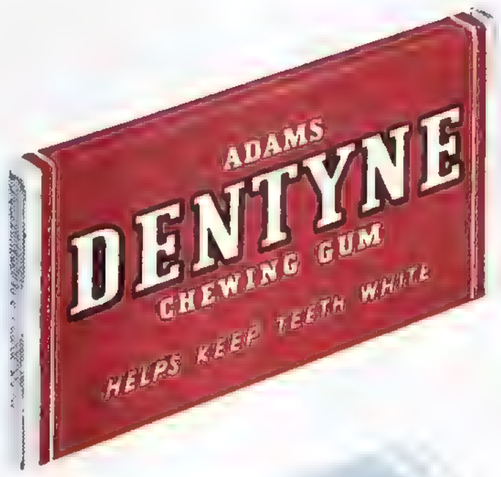
Merry mates: The Van Heflins and the Bob Huttons got right into fun-raising spirit of the party



Dorothy Lamour adds a decorative note to husband Bill Howard



It's keen chewing gum



Most everybody loves the refreshingly different, clean taste of Dentyne —*it's keen chewing gum!*

And Dentyne owes its popularity to more than delightful, long-lasting flavor alone! Its firm chewy texture helps keep teeth sparkling, too.

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BEAUTY BONUS FOR ALL TYPES OF HAIR

- Reveals all the natural lustre!
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- Never dries out hair!



VIRGINIA MAYO
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"THE SECRET LIFE OF WALTER MITTY"

Virginia Mayo is just one of the lovely Hollywood stars who have switched to the wonderful New, Improved Drene Shampoo. She says,

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WIN $10,000 FIRST PRIZE

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282 PRIZES! GET DRENE! ENTER NOW!

What's your beauty problem? Is your hair oily? Dry? Dull? Hard to manage? Here's your opportunity to discover the magic of New, Improved Drene for all types of hair—and win a big prize, too!

HERE'S ALL YOU DO: To get you to try New, Improved Drene we've made this great new contest easy to enter. Discover Drene's "beauty bonus" for *your* hair—then complete this sentence in 25 additional words or less:

"New, improved Drene is perfect for my type of hair, because ..."

Mail your entry with the top (or facsimile) of any Drene carton to Drene, Dept. F, Box 2118, Cincinnati 1, Ohio. Your entry may win that $10,000 first prize!

HINTS TO HELP YOU WIN! You'll quickly find how New, Improved Drene makes quicker, richer, more active lather. Brings out all the sheen in your hair—more sheen than any soap shampoo. Never dries out your hair. Leaves your hair softer, smoother, far easier to set, curl and arrange. There's plenty to write about!

Let Virginia Mayo give you an example: "New, Improved Drene is perfect for my type of hair because its rich, mellow lather brings out all the natural color brilliance of my hair and leaves it soft, smooth, and easy to set and curl."

Try it! Get Drene now!
Your sentence may win!

FOLLOW THESE EASY RULES:

1. Complete this sentence: "New, Improved Drene is perfect for my type of hair because . . ." in 25 additional words or less. Write on an official entry blank or on one side of a sheet of paper. Print plainly name and address. Send in as many entries as you wish. Entry blanks available where you get Drene—at toilet goods counters everywhere.

2. Mail to Drene, Dept. F, Box 2118, Cincinnati 1, Ohio. Enclose top (or facsimile) of any Drene carton with each entry. Be sure to use enough postage.

3. Any resident of the United States or Canada may compete, except employees of Procter & Gamble, their advertising agencies and their families. Contest subject to all Federal, State and Dominion regulations.

4. First Prize will be $10,000, Second Prize $1,000 and 280 additional prizes of $50 each.

5. The contest is open now. Entries must be postmarked before midnight, November 29, and received by midnight, December 14, 1947.

6. Entries will be judged for originality, sincerity, aptness of thought. Judges' decisions will be final. Duplicate prizes will be awarded in case of ties. No entries will be returned. Entries, contents, and ideas therein become the property of Procter & Gamble.

7. All winners will be notified by mail shortly after close of the contest. Winners lists will be available on request about one month after close of contest.

(*Continued from page* 28) mantic ticket as the Greenwich Village artist whose hobbies run to big dogs and luscious lovelies. Virginia Mayo is one of the latter who shares artist Bey's dilemma at living next door to *Arthur* (Brent) *Earthleigh* who's just about as imaginative as his name. The *Earthleigh* spouse is Carole Landis, of the antimicassar vintage; the *Earthleigh* trouble in a close-fitting dress is Ann Dvorak from the terrace above. You'll laugh it all off heartily, take your hat off to Mr. Brent for turning himself into a clown and to Miss Dvorak for playing her touchy role with the right touch. You'll also discover why the ladies line up for Bey.

Your Reviewer Says: Have fun!

Caravan (Eagle-Lion)

THIS "Caravan" of J. Arthur Rank's is composed of a long line of cutthroats out to get a necklace big romantic Stewart Granger is toting around to deliver to a friend. As you can guess, the plot's straight out of one of those novels your grandmother may still have hanging around. Ann Crawford is the beflounced and soulful-looking heroine *Oriana* and Dennis Price is the monacle-twirling cad. There's a gypsy girl, Jean Kent, who comes to the rescue of the hero when he gets amnesia after his beating-up, but she can't make any time at all with him when she mentions *Oriana.* Unfortunately, *Oriana,* believing her true love dead, has thrown herself right into the arms of the cad.

There are scenes in which people get properly grief-stricken, dastardly villainous and emotionally upset in a rather polite Victorian fashion. The audience, we're afraid, is just going to be bored in their good new modern way.

Your Reviewer Says: Mr. Rank slips.

Best Pictures of the Month

Life with Father

Song of Love

Frieda

The Unfinished Dance

Kiss of Death

Best Performances

William Powell, Irene Dunne in "Life with Father"

Paul Henreid, Henry Daniell in "Song of Love"

Margaret O'Brien in "The Unfinished Dance"

David Farrar, Flora Robson, Mai Zetterling in "Frieda"

John Garfield, Lilli Palmer in "Body and Soul"

Claude Rains in "The Unsuspected"

Jane Wyman in "Magic Town"

Victor Mature, Richard Widmark in "Kiss of Death"

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Never a Ring so Cherished

Lucky girl! It's a Keepsake, the traditional symbol of love. Only one diamond in hundreds meets the exacting standards of quality which distinguish every Keepsake Diamond. Identify Keepsake by the name in the ring, and the words "guaranteed registered perfect gem" on the tag . . . as illustrated. Let comparison prove that a Keepsake gives you higher quality and greater value than an ordinary ring of the same price. Better jewelers are Keepsake Jewelers. Prices from $100 to $5,000.

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Prices include Federal tax

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B. LADY DIANA Set 625.00 Engagement Ring 500.00 Also $225 and 350

C. HEATHER Set 362.50 Engagement Ring 350.00 Also $100 to 2475 and in platinum $300 to 3450

D. JORDAN Set (Plat.) 800.00 Engagement Ring 575.00 Also $400 to 3950 Available in gold $575 and 750

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Casts of Current Pictures

BODY AND SOUL — Enterprise-U.A.: *Charlie Davis,* John Garfield; *Peg Born,* Lilli Palmer; *Alice,* Hazel Brooks; *Anna Davis,* Anne Revere; *Quinn,* William Conrad; *Shorty Polaski,* Joseph Pevney; *Ben Chaplin,* Canada Lee; *Roberts,* Lloyd Coff; *David Davis,* Art Smith; *Arnold,* James Burke; *Irma,* Virginia Gregg; *Drummer,* Peter Virgo; *Prince,* Joe Devlin; *Grocer,* Shimin Rushkin; *Miss Tedder,* Mary Currier; *Dan,* Milton Kibbie; *Shelton,* Tim Ryan; *Jack Marlowe,* Artie Dorrell; *Victor,* Cy Ring; *Marine,* Glen Lee; *Referee,* John Indresano; *Fight Announcer,* Dan Tobey.

CARAVAN—Eagle Lion: *Richard,* Stewart Granger; *Rosal,* Jean Kent; *Oriana,* Anne Crawford; *Francis,* Dennis Price; *Wycroft,* Robert Helpmann; *Don Carlos,* Gerhard Hinze; *Bertha,* Enid Stamp Taylor; *Camperdene,* David Horne; *Diego,* John Salew; *Suiza,* Arthur Goullet; *Nanoel,* Julian Somers; *Juan,* Peter Murray; *Paco,* Gypsy Petulengro; *Marie,* Sylvie St. Clair; *Tweeny,* Merle Tottenham; *Fanny,* Victoria Campbell; *Woman,* Mabel Constanduros; *Jose,* Josef Ramart; *Singer in Cafe,* Erin de Selfa; *Betty,* Patricia Laffan; *Butler to Don Carlos,* H. R. Hignett; *Camperdene's Butler,* Dick Dunn; *Black Patch,* Brooks Turner; *Fighting Seaman,* Johnny Roman; *Guitarist,* Cecil Brock; *Francis* (as a child), Phillip Guard; *Richard* (as a child), Peter Mullins; *Oriana* (as a child), Jacqueline Boyer.

FRIEDA — Universal-International: *Robert,* David Farrar; *Judy,* Glynis Johns; *Frieda,* Mai Zetterling; *Nell,* Flora Robson; *Richard,* Albert Lieven; *Mrs. Dawson,* Barbara Everest; *Edith,* Gladys Henson; *Tony,* Ray Jackson; *Alan,* Patrick Holt; *Merrick,* Milton Rosmer; *Jim Merrick,* Barry Letts; *Lawrence,* Gilbert Davis; *Mrs. Freeman,* Renee Gadd; *Hobson,* Douglas Jefferies; *Halliday,* Barry Jones; *Bailey,* Eliot Makeham; *Crawley,* Norman Pierce; *Granger,* John Ruddock; *Herriot,* D. A. Clarke-Smith; *Beckwith,* Garry Marsh; *Irvine,* Aubrey Mallalieu; *Latham,* John Molecey; *Post-boy,* Stanley Escane; *Polish priest,* Gerhard Hinze; *First official,* Arthur Howard.

KISS OF DEATH—20th Century-Fox: *Nick Bianco,* Victor Mature; *D'Angelo,* Brian Donlevy; *Nettie,* Coleen Gray; *Tom Udo,* Richard Widmark; *Maria,* Patricia Morison; *Earl Howser,* Taylor Holmes; *Judge,* Robert Keith; *Pep Mangone,* Wendell Phillips; *Ma Rizzo,* Mildred Dunnock; *Williams,* Anthony Ross; *Pete Rizzo,* Henry Brandon; *Congetta* (Age 4), Gioia Lombardi; *Rosaria* (Age 3), Ronnie Marie Morse; *Sgt. William Cullen,* Karl Malden; *Max Schulte,* Millard Mitchell; *Bull Weed,* Harry Bel-

A story that will discover a new Ingrid Bergman for you, so take time out to read

TIME OUT FOR LAUGHTER

in

December Photoplay

laver; *Rosaria,* Marilee Grassini; *Congetta,* Iris Mann; *Captain Dolan,* Norman McKay; *Mrs. Moskowitz,* Michelette Burani; *Bessie,* Joan Lazar; *Joe Salvadore,* William Ricciardi; *Harris,* John A. Stearns; *Mrs. Keller,* Eda Heineman; *Al,* John Marley; *District Attorney,* Jay Jostyn.

LIFE WITH FATHER—Warners: *Father,* William Powell; *Vinnie,* Irene Dunne; *Mary,* Elizabeth Taylor; *Rev. Dr. Lloyd,* Edmund Gwenn; *Cora,* Zasu Pitts; *Clarence,* Jimmy Lydon; *Margaret,* Emma Dunn; *Harlan,* Derek Scott; *Whitney,* Johnny Calkins; *John,* Martin Milner; *Annie,* Heather Wilde; *Policeman,* Monte Blue; *Nora,* Mary Field; *Maggie,* Queenie Leonard; *Delia,* Edna Harris.

MAGIC TOWN—RKO: *Rip Smith,* James Stewart; *Mary Peterman,* Jane Wyman; *Hoopendecker,* Kent Smith; *Ike Sloan,* Ned Sparks; *Lou Dicketts,* Wallace Ford; *Ed Weaver,* Regis Toomey; *Mrs. Weaver,* Ann Doran; *Mr. Twiddle,* Donald Meek; *Moody,* E. J. Ballentine; *Ma Peterman,* Ann Shoemaker; *Hank Nickleby,* Mickey Kuhn; *Nickleby,* Howard Freeman; *Mayor,* Harry Holman; *Mrs. Frisby,* Mary Currier; *Bob Peterman,* Mickey Roth; *Birch,* Frank Fenton; *Senator Wilson,* George Irving; *Stringer,* Selmer Jackson; *Dickey,* Robert Dudley; *Mrs. Wilton,* Julia Dean; *Dingle,* Joel Friedkin; *Hodges,* Paul Scardon; *Bus Driver,* George Chandler; *Quincy,* Frank Darien; *Sam Fuller,* Larry Wheat; *Shorty,* Jimmy Crane; *Junior Dicketts,* Richard Belding; *Benny,* Danny Mummert.

MOTHER WORE TIGHTS—20th Century-Fox: *Myrtle McKinley Burt,* Betty Grable; *Frank Burt,*

Dan Dailey; *Iris Burt,* Mona Freeman; *Mikie Burt,* Connie Marshall; *Bessie,* Vanessa Brown; *Bob Clarkman,* Robert Arthur; *Grandmother McKinley,* Sara Allgood; *Mr. Schneider,* William Frawley; *Miss Ridgeway,* Ruth Nelson; *Alice Flemmerhammer,* Anabel Shaw; *Roy Bivins,* Michael Dunne; *Grandfather McKinley,* George Cleveland; *Rosemary Olcott,* Veda Ann Borg; *Papa,* Sig Ruman; *Lil,* Lee Patrick; *Specialty,* Senor Wences; *Mrs. Muggins,* Maude Eburne; *Papa Capucci,* Antonio Filauri; *Mama,* Lotte Stein; *Mr. Clarkman,* William Forrest; *Mrs. Clarkman,* Kathleen Lockhardt; *Ed,* Chick Chandler; *Dance Director,* Kenny Williams; *Withers,* Will Wright; *Stage Doorman,* Frank Orth.

OUT OF THE BLUE—Eagle Lion: *Deborah,* Virginia Mayo; *Mr. Earthleigh,* George Brent; *David,* Turhan Bey; *Olive,* Ann Dvorak; *Mrs. Earthleigh,* Carole Landis; *Singer,* Hadda Brooks; *Dombry,* Alton E. Horton; *Elevator Boy,* Charlie Smith; *Miss Ritchie,* Julia Dean; *Miss Spring,* Elizabeth Patterson; *Noonan,* Richard Lane.

SONG OF LOVE—M-G-M: *Clara Wieck Schumann,* Katharine Hepburn; *Robert Schumann,* Paul Henreid; *Johannes Brahms,* Robert Walker; *Franz Liszt,* Henry Daniell; *Professor Wieck,* Leo G. Carroll; *Bertha,* Else Janssen; *Julie,* Gigi Perreau; *Felix,* "Tinker" Furlong; *Marie,* Ann Carter; *Eugenie,* Janine Perreau; *Ludwig,* Jimmie Hunt; *Ferdinand,* Anthony Sydes; *Elise,* Eilene Janssen; *Dr. Hoffman,* Roman Bohnen; *Haslinger,* Ludwig Stossel; *Princess Valerie Hohenfels,* Tala Birell; *Judge,* Kurt Katch; *King Albert,* Henry Stephenson; *Reinecke,* Konstantin Shayne.

UNFINISHED DANCE, THE — M-G-M: *"Meg" Merlin,* Margaret O'Brien; *Mlle. Ariane Bouchet,* Cyd Charisse; *La Darina,* Karin Booth; *Mr. Paneros,* Danny Thomas; *Olga,* Esther Dale; *Mr. Ronsell,* Thurston Hall; *Murphy,* Harry Hayden; *Josie,* Mary Eleanor Donahue; *Phyllis,* Connie Cornell; *Miss Merlin,* Ruth Brady; *Fred Carleton,* Charles Bradstreet; *Mme. Borodin,* Ann Codee; *Jacques Lacoste,* Gregory Gay.

UNSUSPECTED, THE—Warners: *Matilda Frazier,* Joan Caulfield; *Victor Grandison,* Claude Rains; *Althea Keane,* Audrey Totter; *Jane Moynihan,* Constance Bennett; *Oliver Keane,* Hurd Hatfield; *Steven Francis Howard,* Michael North; *Richard Donovan,* Fred Clark; *Max,* Harry Lewis; *Mr. Press,* Jack Lambert; *Donovan's Assistant,* Ray Walker; *Mrs. White,* Nana Bryant; *Justice of the Peace,* Walter Baldwin.



Profiled against the passing years: Eight years ago "Intermezzo" made its first appearance before the American public. The late Leslie Howard, then at the height of his career, was the star. His co-star was a young girl making her debut on the American screen whose fresh charm made an unforgettable impression on audiences. Now Vanguard Films has re-released "Intermezzo" starring Leslie Howard and Ingrid Bergman for showings in motion picture theaters throughout the country

Could YOU charm Larry Parks?





ELLEN DREW, CO-STARRING WITH LARRY PARKS IN COLUMBIA'S TECHNICOLOR PRODUCTION "THE SWORDSMAN"

ELLEN DREW SAYS: "No girl can charm Larry unless her hands are divinely soft and smooth." Ellen has that feminine appeal of smooth, soft hands.

"I use Jergens Lotion," she says. And the other feminine Stars? They, too, use Jergens Lotion . . . 7 to 1.

Will you learn charm from the glamorous Hollywood Stars?

Their hand care—Jergens Lotion—makes your hands even smoother, softer, now, thanks to product improvements resulting from recent skin-care research. And Jergens protects even longer. Two ingredients many doctors use for skin-beauty are included in today's Jergens Lotion. Still 10¢ to $1.00 (plus tax). Leaves no oiliness; no stickiness.



FREE!
See for yourself why Hollywood Stars, 7 to 1, use Jergens Lotion

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Mail coupon today for gift bottle. (Paste on penny postcard if you wish.)
Box 27, Cincinnati 14, Ohio. Please send my gift bottle.

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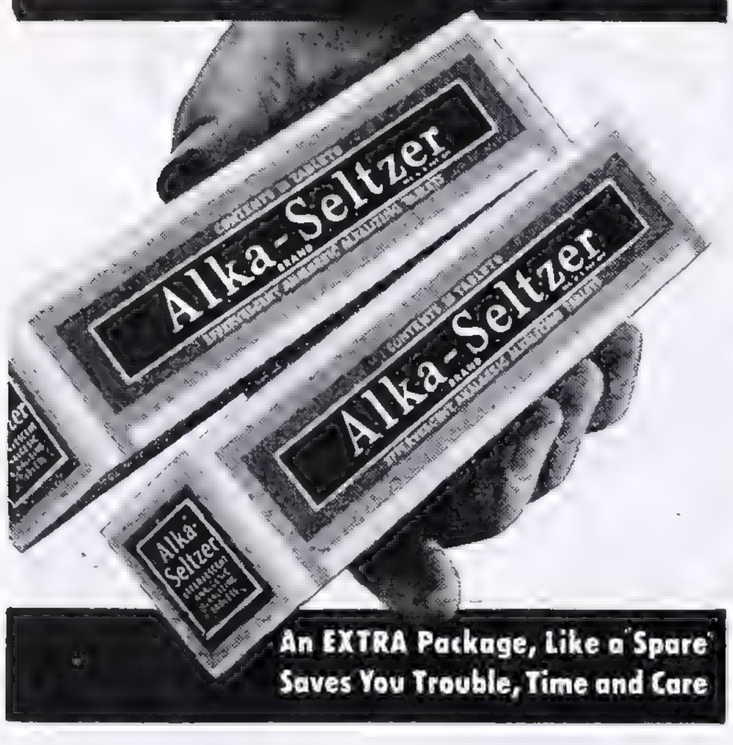
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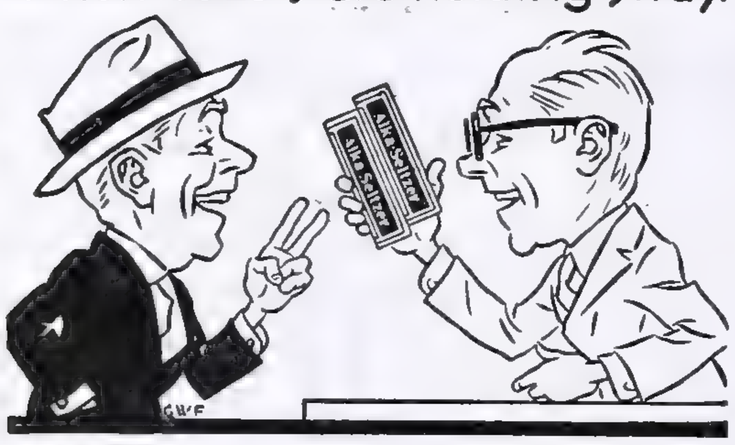
Next time your victuals disagree
And gases start to rise,
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And get a big surprise.



I go for Alka-Seltzer
When headaches pick on me,
The sooner I get rid of them,
The happier I'll be.



Stock up on Alka-Seltzer,
That's what folks do today.
To lessen their discomforts
When COLDS are holding sway.



So many times . . . so many ways
your family will need Alka-Seltzer!
So here's the wisest thing to do:
Instead of buying *one*, buy *two*.

Alka-Seltzer

Platter Patter

By Lester Gottlieb

More record recommendations focusing attention on music and musical personalities from Hollywood



Walter Pidgeon

UNFINISHED DANCE: All the beautiful music heard on the soundtrack has inspired a new album featuring a narration by Walter Pidgeon and as an extra feature, two comedy numbers by Danny Thomas, who makes his movie debut in this picture (M-G-M).

SECRET LIFE OF WALTER MITTY: This hilarious comedy has the reformed *Timid Soul* imagining himself a famous dress designer, thus setting the stage for one of Danny Kaye's great numbers, "Anatole of Paris." This number is included in the Kaye Columbia record album (Set C-91).

SOMETHING IN THE WIND: The Deanna Durbin film has a record natural in "The Turntable Song," dedicated to disk jockeys. Sammy Kaye (Victor) gives it quite a spin and The Modernaires (Columbia) pair it with the picture's delightful title song.

SONG OF LOVE: The picture's best remembered melody "As Years Go By," based on the major theme of Brahms's Hungarian Dance No. 4, is tenderly sung by baritone Bob Houston and you'll want it for your own record collection (M-G-M).

BUGS BUNNY: The cartoon star of "Looney Tunes" and his friends, *Porky Pig* and *Daffy Duck* (all played by versatile Mel Blanc), win their own Capitol record album and the results should be eminently satisfactory for small-fry disk fans.

THE EMPEROR WALTZ: You won't find a better rendition of "I Kiss Your Hand, Madame" than the one Buddy Clark has plattered for Columbia. He makes this old ballad refreshingly pleasant.

MOTHER WORE TIGHTS: Dinah Shore (Columbia) and Vaughn Monroe (Victor) handle "You Do" and "Kokomo" with customary finesse. Throaty Mel Torme (Musicraft), who is due for a big M-G-M build-up, has his own way with "Kokomo."



Dinah Shore

BODY AND SOUL: This drama of the prize ring gives a new record personality, Sarah Vaughn, a good reason to sing the old Johnny Green ballad that inspired the film's title (Musicraft).

THE CLASSICAL CORNER: The lilting "Die Fledermaus" Waltzes of Strauss serve Leopold Stokowski and the Hollywood Symphony adequately for a new Victor Red Seal single disk. . . . Jascha Heifetz selects Korngold's "March" and the well-known "Estrellita" by Ponce for his Victor solo record of the month. . . . There's a fine Andre Kostelanetz Columbia album, featuring "Rosary," "Souvenir" and the tango "Jalousie" just out. . . . The long awaited, complete recording of Verdi's "La Traviata" has reached the record stalls in a boxed two-volume album, featuring the famed Rome Opera House singers and orchestra conducted by Vincenzo Bellezza. It is beautifully performed and transcribed. The recording was made in Italy. An excellent libretto is included. . . . Lily Pons sings her favorite songs accompanied by her favorite conductor husband Andre Kostelanetz for Columbia. . . . Zino Francescatti, violinist, and Robert Casadesus, pianist, join talents for Debussy's Sonata, on the Columbia album label. . . . Symphony of the month is Dvorak's Symphony Number One, as performed by Erich Leinsdorf and the Cleveland Orchestra (Columbia).

Brief Reviews

✓✓✓ Indicates picture rated "outstanding" when reviewed

✓✓ Indicates picture rated "very good" when reviewed

✓ Indicates picture rated "good" when reviewed

ADVENTURE ISLAND—Pine-Thomas-Paramount: The plot's from Stevenson's "Ebb Tide" and the acting's by that picturesque young couple Rory Calhoun and Rhonda Fleming; but even all the Cinecolor of the South Seas doesn't make this more than a good try at a good adventure story. (Oct.)

✓✓*BACHELOR AND THE BOBBY-SOXER, THE*—RKO: The whoops of laughter keep rolling along with Cary Grant handling a comedy that has Shirley Temple a teen-ager pretending to be a model and landing with Cary in *Judge* Myrna Loy's court. Brace yourself for real mirth. (Aug.)

BLACK GOLD—Allied Artists: Anthony Quinn as *Charley Eagle* is one of the nicest Indians ever; Katherine DeMille, as his wife, has just too much of an Oxford accent to be perfectly convincing, but you may still warm to the affairs—horse races and oil wells—of Charley and his Chinese protege. However, the gold seems too hidden to be worth much attention. (Oct.)

✓*BLACK NARCISSUS*—Rank-Universal: This is a strange movie based on Rumer Godden's strange book about some nuns up in the Himalayas. Kathleen Bryon may give you some shudders as Evil personified, but Deborah Kerr is too restrained to be outstanding and the whole business, done up in magnificent Technicolor, has a sense of unreality. (Oct.)

✓*BOB, SON OF BATTLE*—20th Century-Fox: A loved children's classic gives Lon McCallister and Peggy Ann Garner a chance to try out their Scotch accents. Everybody in the family can go along to watch shepherds' dogs being worked and Edmund Gwenn as a fine Scot in a film that's a little too drawn out to deliver any special goods. (Sept.)

✓✓*BRUTE FORCE*—Universal: A straight right from Hollywood with a strong brutal plot about a prison break and some just as strong and brutal portrayals by Burt Lancaster, Hume Cronyn and Charles Bickford. You'll mop your brow when it's over. (Sept.)

✓✓*CROSSFIRE*—RKO: An A-1 movie, dealing with plain facts and plain people—and the touchy subject of intolerance, in an intelligent and courageous manner. Robert Ryan and Robert Mitchum do an excellent job as two soldiers in the same company, but poles apart in their ideas. Robert Young plays the lawyer who solves the murder. You'll be involved up to the last minute. (Oct.)

✓*CYNTHIA*—M-G-M: Elizabeth Taylor is *Cynthia* in a family story that starts off slow but ends up with everyone having a fine time in a pleasant atmosphere. James Lydon is A-1; Scotty Beckett gets a big laugh rating. There's George Murphy and Mary Astor, too, along with veterans S. Z. Sakall, Gene Lockhart and Spring Byington. (Aug.)

DARK PASSAGE, THE—Warners: Some plastic surgery features in this, with Humphrey Bogart on the receiving end. Lauren Bacall exchanges weighted glances with convict Bogart who's on the lam; Agnes Moorehead and Bruce Bennett try hard to keep things in high gear; but it's still nothing to get steamed up about. (Oct.)

✓✓*DEAR RUTH*—Paramount: A picture to lift your spirits is this comedy about little Mona Freeman who writes letters to soldier William Holden, using sister Joan Caulfield's name and photograph. Edward Arnold and Billy De Wolfe take part in this Hollywood version of the Broadway hit. (Aug.)

DEEP VALLEY—Warners: On-the-dreary-side film about a broken-down family with Ida Lupino in between feuding mama Fay Bainter and Henry Hull, and Wayne Morris being unexcitingly good and honest. Convict Dane Clark snaps Ida out of her depression, then comes the posse, then comes the beginning of boredom. Weak at the knees. (Sept.)

DESERT FURY—Paramount: Disregard this "Fury"—it's nothing but a cryptically told tale about a lot of unpleasant people out in the desert. Burt Lancaster is miscast, as is Mary Astor; Lizabeth Scott and John Hodiak make an unconvincing romantic team. (Aug.)

(*Continued on page* 128)



"Cheers for RCA VICTOR'S LINE-UP OF HITS for October!"

NEW ALBUM BY TEX BENEKE!

In his "Prom Date" Album, Tex leads the Miller Orchestra in *On Wisconsin, The Eyes of Texas, Rambling Wreck from Georgia Tech, Anchors Aweigh, Victory March of Notre Dame,* others. P-183, $3.15.

NEW ALBUM BY ERSKINE HAWKINS!

The "20th Century Gabriel" and his band bring you *Don't Cry, Baby; After Hours; Cherry; Sweet Georgia Brown; I've Got a Right to Cry; Tippin' In; Song of the Wanderer; Tuxedo Junction.* Ask for "Tuxedo Junction," P-181, $3.15.



NEW RECORD BY BERYL DAVIS!

Beryl's the new English star who's stealing American hearts with her intimate, velvety voice. Let her sing to you . . . *It All Came True* and *One Little Tear Is an Ocean.* Record 20-2426, 60¢.

Tex Beneke with The Miller Orchestra: *Body and Soul* (from the Enterprise-United Artists film, "Body and Soul") and *Stormy Weather.* Record 20-2374, 60¢.

Perry Como: *So Far* and *A Fellow Needs a Girl.* With Russ Case and his Orch. 20-2402, 60¢.

Swing and Sway with Sammy Kaye: *Zu-Bi (Everyone's Love Song)* and *Where is Sam?* Record 20-2420, 60¢.

Tony Martin: *Lazy Country Side* and *Too Good to be True* (both from Walt Disney's "Fun and Fancy Free"). With Earl Hagen and his Orchestra and Chorus. Record 20-2396, 60¢.

Charlie Spivak and his Orchestra: *(I'm Gonna Wait) A Little Bit Longer* and *What Are You Doing New Year's Eve?* Record 20-2395, 60¢.

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THE STARS WHO MAKE THE HITS ARE ON RCA VICTOR RECORDS

RCA "HIS MASTER'S VOICE"

Amber

IS COMING TO THE SCREEN!

Starring

Linda DARNELL

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Cornel WILDE

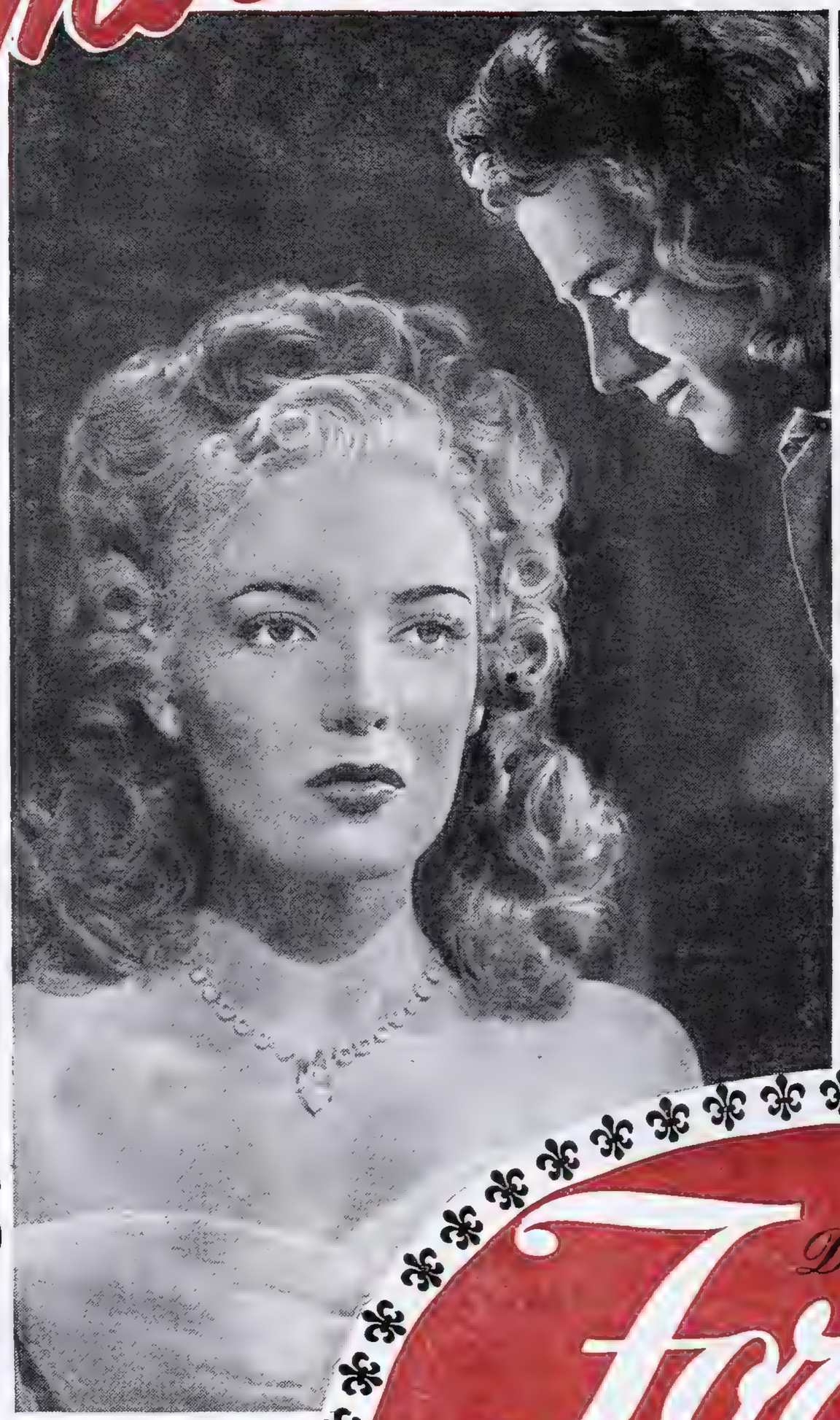
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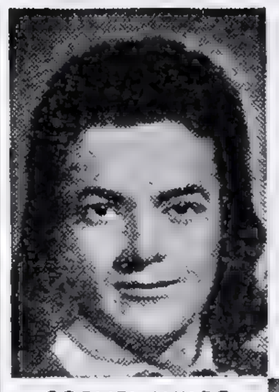
Richard GREENE

•

George SANDERS

As King Charles II





CORNEL WILDE
as Bruce Carlton



RICHARD GREENE
as Lord Almsbury



GEORGE SANDERS
as King Charles II

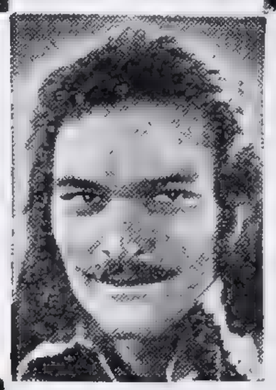


JOHN RUSSELL
as Black Jack Mallard



GLENN LANGAN
as Capt. Rex Morgan

RICHARD HAYDN
as Earl of Radcliffe



with

Glenn Langan · Richard Haydn
Jessica Tandy · Anne Revere
John Russell

Directed by OTTO PREMINGER

Produced by WILLIAM PERLBERG

From the Novel by Kathleen Winsor

Screen Play by Philip Dunne and Ring Lardner, Jr. · Adaptation by Jerome Cady

Darryl F. Zanuck presents

Forever Amber

Color by TECHNICOLOR





A 20th CENTURY-FOX *Achievement*



"CROSSROADS"

AN EDITORIAL BY DORE SCHARY

Dore Schary, new Executive Vice President in Charge of Production at the RKO Studios, is rapidly becoming one of the exciting figures in Hollywood film making. You saw his handiwork in the amusing but significant "Farmer's Daughter" and now in the courageous film treating with anti-semitism, "Crossfire." We present here the film credo of Dore Schary.

The Editors

This is my credo, the things I believe in deeply, vitally, regarding motion pictures:

I believe in the contribution they have made to the world, and I'll be glad to examine the record at any time with anyone. It's something to be proud of, something that everyone connected with the industry *is* proud of. But we have reached a milestone. The question now is, where do we go from here?

I believe the answer lies in introducing the many intelligent adult subjects which have not yet been touched upon. A whole field of important issues lies fallow and we intend to plow it. For instance, justice in politics (*not* partisanship, mind you); respect for law, minority problems. There are great stories in these issues. I believe audiences will thrive on this more adult diet. Proof of this is shown in their response to "Crossfire," a picture in which we pulled no punches in dealing with the savage, undermining influence of bigotry and intolerance.

I believe that every producer worth his salt must gamble. The biggest box-office hits have been made by men who were willing to get away from formula pictures and take a chance. This is healthy both for the studios and for the theaters. It's a matter of leading with your chin and accepting the fact that you may get hurt. But it's the only way of making the screen "grow up" and develop a definite point of view on things.

I believe it's time we spent less and said more on the screen by the careful preparation of each story. Give a movie a real story and a real point of view, and you won't need to spend a million or two to make it worth while. For this reason, I think that low-budget pictures should be approached with the same careful preparation as "A" pictures. They should be experimental in nature and should give opportunity to new writers, directors, and actors.

I believe whole-heartedly in the future of motion pictures.



Mister "King"



Clark and Dolly O'Brien, principals in a romantic rumor

He stands at the top and has never had to move over for anyone. What else lies ahead for Clark Gable?

BY LOUELLA O. PARSONS

WHEN I first decided to tackle the assignment for a story about my old friend Clark Gable, I thought I could write it while I was buying a hat or having a massage or taking a nap.

After all I've known the King (and that is what everyone on the M-G-M lot calls Clark Gable, from prop boy to L. B. Mayer himself) for twenty years.

But it wasn't that easy, believe me. Some of the questions I wanted to ask him were pretty difficult. Such as, "Where does the King go from the top?" And, "What is in a man's heart when he has known and lost a great love? Is it possible to accept a 'second best'?"

So you see what I mean when I say it wasn't easy.

However, the chance to talk naturally and easily with Clark came when he accepted my invitation to appear as guest on my radio show. As these shows require more preparation than you might think, it wasn't just one conversation but several that I had with Clark about the things that are ahead for him.

It was on the first of these trips to the house—we were sitting out in the garden after the others had left—that we began to relax and let our hair down.

The King, genial, amusing and as handsome as Lucifer, was stretched out comfortably in the swing, his sport shirt open at the throat in the (*Continued on page* 90)

King-size appeal:
Clark Gable of "The Hucksters"

Fink



THE WILDE AFFAIR

Success brought separation to these two whom poverty could not part. Why? A trusted friend supplies the answer

BY JERRY ASHER



Principals in the Wilde separation:



Pat, Cornel, Wendy. The one you don't see is hardship
Cornel Wilde stars in "Forever Amber"

AS this is being written, the Cornel Wildes are together again. This writer had hoped for and expected this. Less than a week following the surprise announcement of their recent separation, they "dined out" at the Chanteclair Restaurant on the Sunset Strip. Several nights later Pat invited Cornel to the sneak preview of her very first picture, "Roses Are Red."

Sitting there in the darkened theater at Santa Monica, they held hands. This was the moment Cornel had dreamed about, fought for, wanted with all his heart. Even with a dark cloud of unhappiness hanging over them, they felt close to each other. It was a very special evening.

On September 1st, less then a month after the announcement of their separation, Pat joined Cornel in Del Monte, California. They left shortly afterward for Honolulu, Hawaii, on a second honeymoon. If they had failed to reconcile—or now fail to make it good—then even blasé Hollywood will be keenly disappointed.

The unparalleled relationship of the Cornel Wildes has been outstanding in career case history. Schooled skeptics were frankly floored when on the morning of August 5th, Cornel gave out the following statement for publication:

"We regret to announce we are separating. Our troubles are due to circumstances beyond our control. I have (*Continued on page* 120)



Blue skies overhead and blue skies ahead for Jack Wrather and bride Bonita Granville, on Palm Springs holiday



Lucille Ball gets tips from tennis pro Dave Gillam. Many great professionals spend between-tournament time at Club



Entrance to the Racquet Club, owned

It might be dinner at mid-

night or a canter at dawn,

for you do as you please in

this dreamy desert resort

BY ELSA MAXWELL

Color Pictures by Bernard of Hollywood

Spencer Tracy waits while Charlie Farrell concentrates. Outdoor chess, with foot-high chessmen, is popular pastime





Spree

by former screen star Charles Farrell



Frequent visitors to the Club, Paulette Goddard and Evelyn Keyes combine solid comfort with some solid reading



"OASIS!" travellers on the desert used to cry as, sighting a verdant spot ahead, they leaned forward on their camels.

"Oasis!" they cry, much the same way in California today as, sighting Palm Springs ahead, they lean forward in their convertible station wagons and look over the sides of their private planes.

Without a sojourn at this dreamy resort no visit to California is complete. Provided, of course, you go there between September and April. In the summer (*Continued on page* 82)



What Ho! No London fogs for the Rex Harrisons who get right into the spirit of an American vacation

The gay social life of the Racquet Club centers around its pool, which is bordered by small, exclusive bungalows



THE TRUTH



Judy and husband Vincente Minnelli were at a party when she was reported "dying"

RUMOR is on the wing—this time carrying tales about the health of one of the nation's favorite stars, Miss Judy Garland. Fans from Maine to Mexico have demanded that they be told the truth. Via the press and the radio they have been apprised that Judy—(a) is on the verge of a nervous breakdown, (b) that she will withdraw from the making of motion pictures for several years, (c) that she is going into an Eastern sanatorium for an indefinite stay.

In the heyday of the great Gloria Swanson, rumor tried to play the same games with that vivacious lady, even going the last cruel step and decreeing her dead. Her studio was forced to hire the Astor ballroom in New York, invite all the members of the press, and insist that la Swanson, under a silvery spotlight, exchange a few words of personal greeting with each of the guests.

That lady tripped around the ballroom quietly quoting Mark Twain. "The reports of my death," she maintained, "have been greatly exaggerated."

All of which settled the Swanson problem nicely. But it would take something more than the Astor ballroom to solve the Judy Garland dilemma, for the issue is not quite so clean cut. Nevertheless, the hue and cry should be answered—and answered by fact, available to anyone in Hollywood who takes the trouble to look it up.

The first time Judy heard of her "serious illness" was via the radio while attending a dinner party with her husband, Vincente Minnelli. Naturally, it surprised her no end. "Could this be I?" she asked.

But Mrs. Minnelli, who, according to the other dinner guests, "never looked lovelier," is a fighter. She did not propose to take the sentence lying down. She went straight to the telephone, called the radio station and, after identifying herself, demanded that the commentator be taken off the air. That is fact. There were a good many witnesses.

A short time ago Judy gave an interview to an accredited correspondent. He asked her about her health. Judy insisted on tipping her bathroom scales for him to prove that she weighs more now than she has at any time in the past five years. That also is fact.

It is a further fact that Judy is scheduled to report for work on the Irving Berlin musical "Easter Parade" around the first of October. She sat for studio photographers recently with Mr. Berlin while they were discussing the story. What's more, she told friends she was mighty anxious to do that picture.

Now there comes that (*Continued on page* 85)

ABOUT Judy Garland's HEALTH

When people say Judy is dying, it's time to treat the rumors with an injection of facts

BY ELAINE ST. JOHNS

The studio says the delay in starting "The Pirate" was not Judy's health but Gene Kelly's sprained ankle





Fraker

Cricket on the hearth: The hopping Hutton has a new kind of glow



Betty and Ted Briskin on "Perils of Pauline" set

There's a contented hum to the glamorous dynamo—now that love has set the pace

BY BETTY HUTTON

I'M A New WOMAN

I'VE got news for you.

I'm in love with a married man—just like the character in last year's song. And exactly like her, the married man is the man I'm married to.

I'm much more in love with my husband than I was the day we were wed. I didn't know what the word "love" meant then—and that's the truth. Oh, I was mad, wild, crazy about the guy two years ago on the September day when I became Mrs. Ted Briskin.

But that, I found out, is not love.

I'd met Ted in a Chicago restaurant. I was there on a personal appearance date and a big party had been arranged for me at the swank Pump Room.

But it was just too big. I slipped away from all the people who were being too glad to see me and went with my hairdresser to a cafe where I used to eat when I was in vaudeville.

Teddy came in. I took one look at him and said, "Anybody that good looking must either be a gangster or married." Just the same I flirted with him and he flirted back. It was fun because he plainly didn't know who (*Continued on page* 115)



Bob Cummings delivered when Mrs. Vincent won him for a day as prize on Erskine Johnson program. Dale Morgan of MBC and Bob listen as Mr. Vincent gives orders



Hollywood cow-slip: Elsie, the



His Waterloo: Romanoff's powder room where . . .



Erskine Johnson, noted columnist, lost his—composure!

THE first headline in my private file of Most Memorable Hollywood Moments reads:

Frank Sinatra Threatens to Punch Me in the Nose

When Frankie first came to Hollywood for the launching of his picareer, he looked like a good kid who could use a break. Two of my syndicated newspaper columns and two of the guest spots on my coast-to-coast air column were devoted to interviews with him.

Now two plus two has a conventional total of four and in this case should have led to a beautiful friendship . . . not so.

During the shooting of "Anchors Aweigh," starring Frankie and Gene Kelly I went out to the set to get a follow-up on the soxers' swoon-boy for my column . . . something on the order of "Singer Turns Dancer."

I CAN'T FORGET

Riotous recollections from a busy columnist's past which prove some things are well worth repeating

BY ERSKINE JOHNSON



Borden cow, presented Erskine with another problem

After watching the shooting for a few minutes, I was mentally writing a very complimentary piece about Frank, when suddenly he saw me. Immediately, he stopped the shooting of the scene. Then he walked over to me and barked, "You'll have to have an appointment to talk to me. Can't you see I'm busy?"

There ended a beautiful friendship in the bud. The next day my syndicate carried a column in the "How Big Can You Get" department.

When my column hit the prints Frankie must have read it, for one of his "representatives" called to assure me that "Mr. Sinatra had confused me with another columnist." This, after I had interviewed him twice in the column and in person as guest on my air show . . . also twice.

For the next two years the boy made many mistakes (*Continued on page* 88)



Frank Sinatra and Alex Stordahl, orchestra leader, at Beverly Hills Hotel. Frankie learned that turn-about is fair play!



Margaret O'Brien of "The Unfinished Dance" does a *Jekyll* and *Hyde* every Sunday!

"Did I

Of course, it's Maggie

O'Brien speaking, otherwise

known these days as

Gun-totin' Angel—

and for reasons!



A diamond ring for a fickle femme

Say Candy?"



BY HERB HOWE

Photographs by Valeska

JIMMY DURANTE gave her a diamond ring. Lionel Barrymore gave her a diamond-and-sapphire pin. Butch Jenkins gave her mice.

"The mice went away," Miss O'Brien said. "Butch went away too."

"Where did Butch and mice go?"

Miss O'Brien was silent.

There's mystery here. The Case of the Vanishing Butch has angles.

Seems Miss O'Brien is the fickle type. Laurence Olivier was her favorite actor which was no skin off Butch's nose because it is well known that Sir Laurence is no slugger but only a Shakespeare actor. Suddenly Miss O'Brien went overboard for Burt Lancaster, the "Brute Force" man. It was only fan stuff, nothing personal. But a professional rival is hardest for an actor to take. Life is hard. Last word off the teletype, Butch is over in Arizona eating cactus, going to Military and getting tougher than a horned toad.

Miss O'Brien is no panty-waist herself. Appearance is deceptive. Gentle of manner, speaking little and that in a hush—"soft-spoken" as we say of gentlemen—she is a pattern of what our bobby-sox generation should be; subtle and delicate and considerate, polite in thought without effusion of manner. I was thinking how (*Continued an page* 99)



Maggie's no panty-waist when it comes to ice cream—and candy

The Look: A columnist at eleven, Miss O'Brien feels literary but is definitely going to the dogs



The Secret Life of Walter Mitty

James Thurber's timid, daydreaming hero comes to frantic life in Danny Kaye's scream interpretations of the dreams that made a man out of Mitty



1. "It's the worst typhoon in forty years!" In spite of the storm and the clinging blonde (Virginia Mayo), heroic *Captain Walter Mitty* (Danny Kaye) steers his ship to safety. Nothing daunts *Walter* in his dreams!



2. But in real life *Walter* is a henpecked timid soul who spends his noon hours shopping for his mother (Fay Bainter) and his days in a magazine-publishing office proof-reading the lurid adventure stories which inspire his escapist dreams

3. Plans for a new magazine set *Walter* dreaming again. He is a famous surgeon, performing an impossible operation! Again the blonde, now a nurse, is on hand to pay homage to the man of her dreams



4. The angry voice of his boss (Thurston Hall) brings *Walter* back to the office! He goes home—to dinner with fiancee *Gertrude* (Ann Rutherford) and her mother (Florence Bates). The furnace goes out—and so does *Walter* . . .





5. . . . **on a new daydream as** ***Wing Commander Mitty*****, terror of the skies and toast of the RAF. The blonde, with a French accent, persuades him to do his equally famous impersonations.**



6. Next day he meets his dream girl. She is real—her name is ***Rosalind*****—and she is being pursued by crooks who want a mysterious black book**



7. As an implacable Southern gambler, ***Walter*** **dreams he wins** ***Rosalind*** **on a wager—and proves, suh, he is not without honor!**



8. ***Walter*** **and** ***Rosalind*** **hide from the crooks in a hat salon where he immediately dreams he is** ***Anatole*****, the rage of Paris, whose hats go to American heads!** ***Rosalind*** **takes** ***Walter*** **to her home, is about to hand . . .**



9. . . . her uncle (Konstantin Shayne) the book when she discovers he is an imposter and head of the gang. She hides it before they drug her and carry her away. "Uncle" persuades ***Walter's*** **family he has been dreaming**

10. Confused, ***Walter*** **decides** ***Rosalind must*** **be a dream, prepares to marry** ***Gertrude*****. But as he reaches for the ring he finds proof she is real . . .**



11. . . . and rushes to her rescue. On the way he dreams he is ***Killer Mitty*****, a Texan cowboy, who shoots to kill the villain who threatens** ***Rosalind's*** **honor!**



12. Using the technique he learned from his adventure stories, ***Walter*** **sets a trap for the gang—with results that surprise even the daydreamer himself!**



PROMENADERS

Odds and ends from the changing Hollywood scene, of girls and gadgets and gossip



Cocktail *hors d'oeuvre*—Vera Ralston's blouse with wheat motif, outlined in sequins



Keyed to dinner dates: Singer Doris Day achieves a peg-top look



Necklace news: The eyes had it when Evie Johnson wore her dog-collar to Jack's Restaurant the other day

BY EDITH GWYNN

Photoplay's Reporter-About-Town

WELL, the battle over the new fall fashion foibles is really on hot and heavy in Hollywood. So much so that it's hard to tell whose "war" is the hottest —the war between the designers—or that of the belles who buy the clothes and want to wear 'em—and the babes who don't want to buy them until they see whether they'll stick or not. If you're wise, you'll wait until things level off a bit and settle to some sort of a compromise—instead of the mad extremes that are on the market now.

Adrian seems to be a lone wolf among the top designers because he is still garbing his patrons in the flattering broad shoulders, slim hips and sweeping evening gowns (while preserving the tiny waistlines so much the vogue) that enhance the best points of any gal. More power to him!

Those ballet-length (and some a little longer) cocktail and evening dresses are mighty swirly and pretty *if* you haven't thick ankles and feet like shoe boxes . . . because of all skirt lengths, the eight-inch-from-the-floor style centers the most attention on your feet. A gal who can wear 'em is Doris Day, the singer, who gets her first big role in "Romance in High C"—she's a Michael Curtiz discovery. Saw her at the Patio Room of the Beverly Hills Hotel in a lovely black moire dinner dress. Three deep vertical tucks at the waistline gave the skirt a peg-top look. The shawl collar of the bodice was off-shoulder and softly tied in front. She wore cobweb black hose and very high-heeled (smart girl!) sandals which laced about the ankle with black satin ribbon. Little antique diamond earrings and tiny short black velvet gloves and a box-like black velvet bag completed her chic ensemble.

The party of the month was an enormous dressy shindig in a very rustic setting! I mean the triple anniversary party that Evelyn Keyes and John Huston, the (*Continued on page* 95)



White witchery: Esther Williams premiered her white lace and marquisette at a recent picture premiere

I Was There

Gene Tierney insists Elliott Reed proposed to sister Pat beneath the Bermuda moon!



A sudden decision—a short flight—

French dressing under the Bermuda sun—

a cover girl—a courtship—a wedding!

BY PAT TIERNEY



COVER GIRL

"IT is time," announced my sister Gene, one morning, "that we had a holiday . . ."

We were propped up in our twin beds, the breakfast trays we had fixed ourselves balanced upon our knees. The maid who looks after Gene's apartment does not arrive until mid-morning.

"Bermuda would be restful," Gene went on.

"Bermuda would be divine!" I said and promptly dialed the airlines.

We arrived at the Islands at three o'clock one afternoon, three incredibly short hours after we had risen above New York. Our first day was strenuous; for we crowded swimming, bicycling and tennis into the remaining daylight time. But after that we enjoyed the rest we needed; except for one gay spree when we visited Jennifer Jones and Anita Colby who were vacationing two islands away. We went (*Continued on page* 113)



Bob Young, an old friend, shared Gene's enthusiasm for beach sunning



Gene's Bermuda tan started with a home-made recipe!



Vacation reunion: Gene and former school chum, Mrs. Bo Bramson of Denmark



Photoplay's

PHOTOLIFE OF Gregory Peck

SURELY you've heard of the "young man of the mountain"? His name is Gregory Peck—and he's on top of the world in more ways than one.

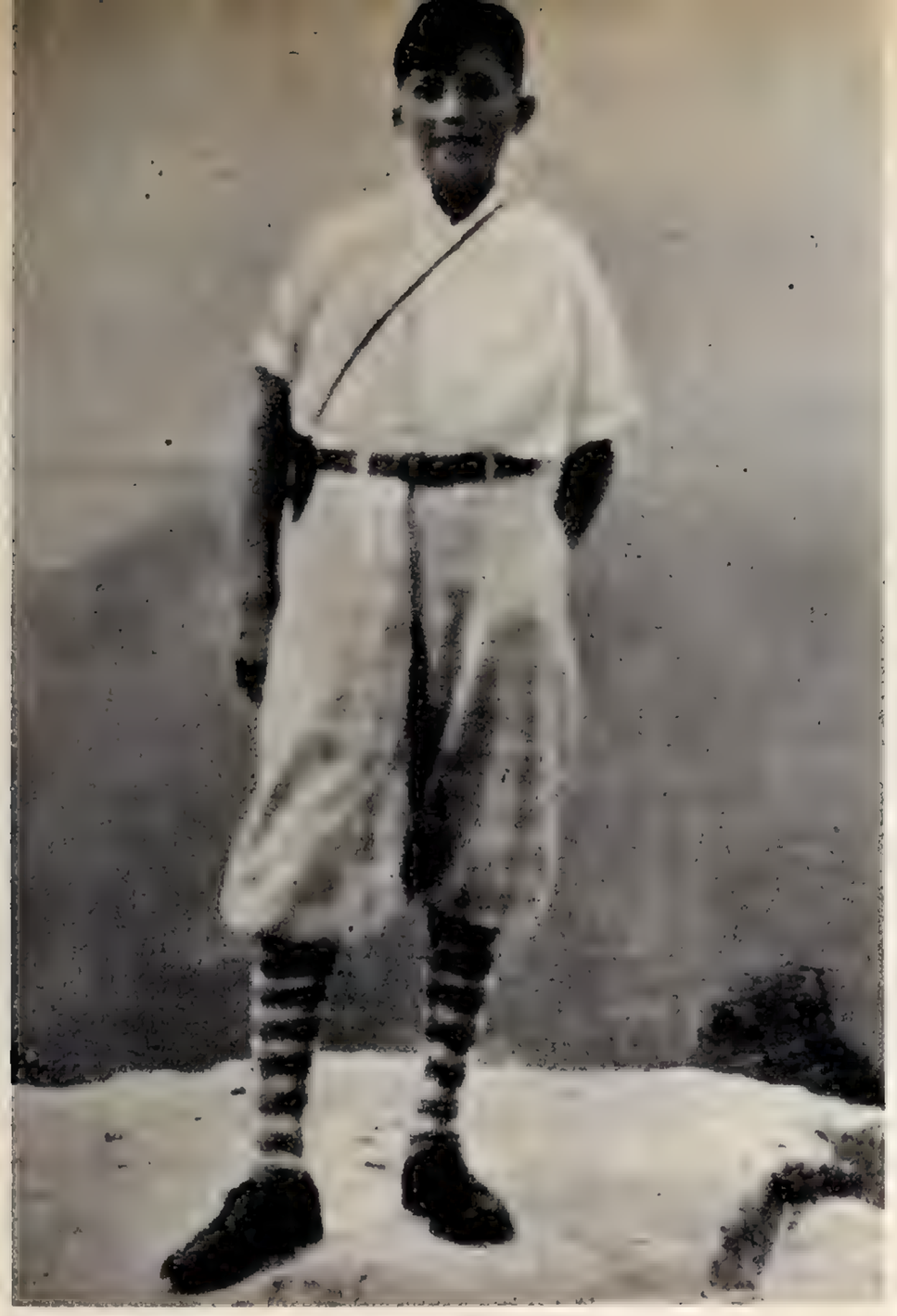
You see, Greg really lives on a mountain, in a home he built for himself and his family.

From the time when his life began at La Jolla as the son of a druggist until he hit his star stride, there were some tough climbs for Gregory. Yet once he reached Hollywood he made the astounding record of starring in his first two pictures and starting his third before the public ever saw him in "Days of Glory."

He climbed to movie prominence with such film triumphs as "Valley of Decision," "Spellbound," "Keys of the Kingdom," "The Yearling," "Duel in the Sun." His latest picture, not yet released, is "The Paradine Case."

Where did he get all his energy? The answer lies perhaps in this panorama of his life.

BY LYNN PERKINS



1. Greg Peck's love for mountain music began when he was twelve and accompanied his dad on trips to Yosemite—he learned to ride and shoot



2. This is that gay college blade, Stroke Gregory Peck, in '38—before a fall on a slippery pier put an end to his athletic career. Greg's energies turned elsewhere

3. Two years of study convinced him he'd never be happy as a doctor. So he took a truck-driving job, which meant eating hot dogs at roadside stands most of the time



4. Back in college as an English major, he earned tuition looking down throats of cars for insurance underwriters. No stethescope was needed for this job!





5. After graduation Greg decided to become an actor. A two-year scholarship at New York Neighborhood Playhouse eventually led to a role with Jane Cowl in "Punch and Julia" in Washington, D. C.



6. On tour with Katharine Cornell in "The Doctor's Dilemma," he met—a beautiful blonde, of course. She was Greta Kukonen from Finland, Miss Cornell's make-up artist. He married her

PHOTOLIFE OF Gregory Peck



7. Then Greg heard the siren song: "Go West, young man," so the Pecks went to Hollywood. He made such a hit that when Jennifer Jones decided to pull a gun on her boy friend in "Duel in the Sun" it had to be Greg

8. He learned Chinese for "Keys of the Kingdom," skiing for "Spellbound." At heart he's still an English major—his hobby, of all things, collecting words!





9. As the staid, dignified English barrister in "The Paradine Case," Gregory Peck gives one of the most outstanding performances of his career



10. In some ways life is pretty much the same —whether you are the son of a La Jolla druggist or a famous Hollywood star—you chop wood when you want to keep warm

11. Mr. and Mrs. and the Pecks' good boys. Steven the baby gets all the attention these days. But watch young Jonathan; the son of the "young man of the mountain" won't remain in the background all his life



The Shirley I KNOW



Shirley and Rory Calhoun rehearse a scene from "That Hagen Girl"

BY

Shirley Temple

For fifteen years people interpreted Shirley Temple to the world—now she interprets herself!

A MAN walked over to me the other day as I was getting into my car. He was a sedate man in his fifties and I knew there was no need to look for a policeman. "Hello, Shirley Temple," he said. "I want to tell you how much I enjoyed your pictures when I was a boy." He tipped his hat and walked away.

After he was gone, I didn't laugh. The man meant to be complimentary. He had his own idea about Shirley Temple and there was no way I could change it.

It was a nicer idea than that of the woman who stopped me later in Bullock's Wilshire. She stared down at me and then announced in a voice like a steam whistle, "Why, it's Shirley Temple. I haven't seen you in four years—when we had that lovely talk in that little bar. You haven't changed a bit."

I smiled and felt silly but I (*Continued on page* 93)

The John Agars are rehearsing a cradle song. He's in "War Party"

Miehle



Open letter to

Are these two married or not? How long are they going



Dear Guy and Gail;

You're in love—deeply, seriously in love. No, it's not from the columns and magazines I'm quoting, although they've said it often enough heaven knows.

It's from first-hand observation, hearing it from your own lips, watching you sitting across the room or moving about my kitchen. It's reflected in your voices, your eyes when you look at each other. And it's a pretty wonderful thing to behold, this love with its roots reaching down into complete understanding.

What's standing between you two and the culmination of your dreams? Since you seemingly know you're for each other, why not begin together to build that wonderful life that could be yours?

When you two handsome people fell in

Guy Madison of "Honeymoon." "She knows," he says, "I'm a one-woman man!"

GUY and GAIL

to play this cat-and-mouse game with the public, asks

SARA HAMILTON

love, sparks flew and ignited the imagination of your fans everywhere. They were all for it. And how could they help it? Even blasé Hollywood turns its head when you pass by.

Time has proved the test of your feelings, so why the delay? This is the question being asked by all of us, even those very fans who have made you both stars.

Remember, Hollywood is a place of quicksands. Precious things can bog down in the demands of careers, the flux of rising or receding fame. Don't risk losing what you have by this cat-and-mouse game, if that's what it is.

Even you, Guy, say, "She keeps me under a constant strain," though you say it with that I'm-loving-it tone in your voice. Then you turn to Gail and demand almost impatiently, "Don't you?"

"Yesh," Gail finally answers with that comical little (*Continued on page* 123)



Gail Russell of "Variety Girl." She carries a golden treasure in her pillbox

DEBORAH

Carpenter



Their Sealyham, Jason, was named too soon!

She hates small talk and parties. She adores babies and puppies. She's shy, she's charming—this Deborah Kerr

BY SHEILAH GRAHAM

Fink and Smith



Christmas has a new meaning for Deb and husband Tony

IT happened at a Hollywood party. Robert Taylor was standing in a corner of the room, looking over the guests, when he noticed across the room a slender girl with glorious auburn hair and green-blue eyes. Turning to the man next to him, Bob asked: "Who's that girl over there?" The man told him it was Deborah Kerr. "She's beautiful," said Bob, and went on raving about her. The man looked embarrassed, finally broke in: "Incidentally, old man, I'm her husband!"

Bob is a sample of how this beautiful twenty-six-year-old British-Scotch star has taken Hollywood, as the redcoats could never have taken Valley Forge.

Every top star at Metro wants to make a picture with the lass. Gable got her for "The Hucksters." Pidgeon whooped with joy when she was assigned with him in "If Winter Comes." Spencer Tracy wants her. So do Van Johnson, Van Heflin, Bill Powell. Even Mickey Rooney wouldn't say no to Deb.

"Americans are so generous with praise," says Deborah. "So much more so than the British. There are stars here I worship and adore. I long to say to Garbo, for instance, 'I think you're wonderful.' And to Clark Gable. (*Continued on page* 118)

Bonnie lassie! Deborah Kerr, star of "The Hucksters" and "If Winter Comes"

Morris

Portrait



Whether it's a short cut to romance or the long road to success—the mercurial Mr. Grant plans it to perfection

BY MAXINE ARNOLD

SOME years ago when Cary Grant first came to Hollywood he dated a girl in Pasadena—a long twenty-five miles away. Before the freeway was built one passed everything but the Taj Mahal getting there.

For several evenings Cary made his romantic pilgrimage along bridle paths, around mountains, over rivers and through the patios of antique shops, arriving on the dot, tired but triumphant.

Then one day he got a pal of his who owned an airplane to fly him back and forth over the route. He made extensive maps indicating a right turn here, skirting two stables there and all in all charted the shortest possible path to Pasadena. He still remembers it.

Since then, after much off-and-on

in Quicksilver



The worrier—he does it well!



The listener — incentive to talk



The life-of-the-party—electric!

research, he has discovered the quickest way of pulling on his socks for making that early-morning studio call.

This academic approach to geography and hosiery is characteristic of Cary, the perfectionist. "All of us are perfectionists to some extent," says one star who's worked with him. "But believe me, it's literally a matter of life or death with Grant!"

It's also a matter of his more serious side. A side usually lost in the pleasant shuffle of observing his deeply tanned face, blue-black hair, electric brown eyes, his hearty laugh, breezy greeting and debonair dimple in his chin.

He's quicksilver, this gentleman, Grant. A man of mercurial moods—philosopher (*Continued on page* 125)



The comedian—this was the beginning of a mirth outbreak in a prison cell in "Bobby-soxer." Cary's next is "The Bishop's Wife"

Rita Hayworth

The star of "The Lady from Shanghai" in her living room. Note idea planted in center of coffee table



HOUSES reflect our thoughts just as much as do our bodies.

So mused Rita Hayworth a little grimly as she shut the door for the last time on the ornate canyon-top mansion she had shared with Orson Welles. Certainly this showplace with its lushly islanded pool was no true reflection of herself. Nor was her life with her show-off husband.

Both were due for a drastic change. Divorce took care of the marriage . . . And a small house in secluded Brentwood, where tall trees drip shade over the roofs, and flowers spill across the green lawns, has taken care of the other. Of white-painted brick and clapboard combined, it is cool, comfortable, charming—a mirror of the woman who lives in it.

Inside the house its mistress, who's a lavishly decorative item all in herself, put comfort ahead of smartness. By coincidence, the two qualities came out neck-and-neck with a part of the coincidence provided by Wilber Menefee, Superintendent of Set Decoration at Columbia Studios, and therefore, expert on interiors.

First of all, the house is furnished with *color.* Literally that. Color doesn't cost you any more than the price of good paint and the possession of a harmonious eye.

For instance, in Rita's house, nowhere is there any pattern, period or ruling "scheme." Just color—so synonomous of Hayworth, and vice versa. Rita has a fondness for solid colors in (*Continued on page* 112)

Lives Here

A little lacquer, a bolt of cloth, a little planning and

a lot of work give you star ideas for your own home

BY DOROTHY DEERE



The Colonial-California house—sharp contrast to the canyon-top mansion Rita shared with Welles



You can trim your corners and your budget by using scenic wall paper in the Hayworth manner

The lacquered lamp table in Rita's bedroom records the slightest sound from the nursery



THE NEW LOOK

The line forms to the right—if the

form has the right lines for a

more fascinating feminine finish



The old look influences the new. Period gown worn by Joan Fontaine in Universal-International's "Ivy" illustrates importance of lovely shoulders

BY ANITA COLBY

Photoplay's Beauty Editor

BOYS will be boys . . . and girls, you will be glad to hear, are going back to being ladies. For the first time since the war years, feminine lines are coming into their own again. The result—an entirely new look for women.

Watch your stars carefully—the stars on the screen that is—for that "new look." You'll see Betty Hutton for instance, with a whole new personality in "Dream Girl," created for her just through Edith Head's completely feminine and ladylike clothes designs. Before the ink was dry on Edith's sketch, Betty had purchased the screen dream for her own personal wardrobe.

You won't recognize that dynamo of melody when you see her trim figure encased in a black faille cocktail dress with pencil-slim skirt (really long) and full-flared overskirt to give it the rounded hip feeling. Pink tulle sprinkled with silver sequins is lightly tucked in the center of the bodice and on the sides to give the new shawl-effect.

And artful Ava Gardner, aware of the lovely feminine line given by a bouffant skirt, has added a Sorel import—a French Bianchinni pure silk taffeta gown—to her wardrobe for fall evening wear. The skirt is six yards wide! And the waist! A delectable line that could easily be spanned, as in grandma's time, with two hands. Ava carries out the "new look" in the butterfly strap (over just one shoulder and lined with tissue faille), the other shoulder tantalizingly bare.

But don't be lulled into a false sense of relaxation by this subtle softness. For what dresses like these do to your posture—and vice versa! No more spines like wilted string beans. That back must (*Continued on page* 86)



In the modern mood: Ava Gardner of "Singapore," whose formal frock stresses the new vogue for bare shoulders and tiny waistlines

on the dot

With the movie magazines to guide her and her own set of rules to stick by—she's arriving right on schedule

BY GLADYS HALL

Catherine McLeod of "The Fabulous Texan" prefers to relax at home



ON a summer evening, a little more than three years ago, Catherine McLeod and her married sister Mary Jane O'Brien were sitting on the front steps of her sister's modest bungalow in Alhambra, California, talking girl talk.

Suddenly, breaking in on Mary Jane's chatter, Catherine said, "I am going to be a movie star."

Only half heeding this irrelevant interruption Mary Jane said absently, "Really, dear? What for? So you can meet Clark Gable?"

Catherine returned, "With me, it is not a dream. It is a carefully planned project. I have saved a thousand dollars. I have made a set of rules to follow. The thousand dollars will finance me while, according to my rules, I play the game." There was a slight pause. Catherine added quietly, "I'll win."

Mary Jane said, "I wonder . . . well, maybe . . . my goodness, you *do* make me think of, let's see, Jennifer Jones, or maybe it's Teresa Wright. Or Claudette Colbert."

Catherine interrupted. "One of my rules is to try not to look like anyone else. Resemblance to a risen star can be fatal. I hope to avoid comparisons.

"The first rule is to have enough money to carry me while I campaign. That, thanks to what Dad left me plus what I have earned, I think I have. The second, to put myself in the hands of an established agent. The third, never to go to a studio (*Continued on page* 97)



Ella Raines . . . Charles Boyer and Howard Hawks knew what they were doing when they brought Ella— about to go into rehearsal for a bit part in "Oklahoma"—to Hollywood. With her first picture she was a star . . . Ella is married to Major Robin Olds, former all American grid ace at West Point . . . Her next picture will be Universal-International's "The Senator Was Indiscreet"

Brave this year's fashionable winds in the newest of new plaid coats, by Jaunty Junior. Plaid also comes in navy and black or brown and green. Sizes 7-17. $50.00 at Rosenbaum Co. (Better Coats), Pittsburgh, Pa., and Franklin Simon & Co., New York, N. Y.

For other stores in your vicinity write to the manufacturer listed on page 110.



Two ways

You'll be smart—and exciting—in this black velveteen vest and jersey skirt by Madison. Vest, $5.95. Skirt, (which comes in all high shades) $8.95. Sizes 9-15 and 10-18. At L. S. Ayres & Co., Inc., Indianapolis, Ind., and Strawbridge & Clothier (Sportswear Dept.), Philadelphia, Pa. Broadcloth blouse by Sidney Heller. About $9.00.

to influence people

Lois Collier: She wanted to be a missionary to China—until she played an angel in a Sunday School cantata. Not too long after that—when she was fourteen—she left her home town, Salley, S. C., to study the drama in New York. You saw her as "Eileen" in Irving Berlin's "This Is the Army." So did Universal-International to whom she has, ever since, been under contract. Her latest film is "Slave Girl"



A heavenly date dress dreamed up by Minx Modes. Note the tucked hip pockets and shoulders that give you the sought after rounded fall figure. Evergrand crepe in pale green, blue or pink. Sizes 9-15. Under $20.00 at Saks-34th (Junior Dress Dept.), New York, N. Y., and Davison, Paxon Co. (Davison Deb Dept.), Atlanta, Ga.

For other stores in your vicinity write to the manufacturer listed on page 110



Jane Greer in RKO's "Out of the Past," wearing dress and turban created by studio designer Edward Stevenson

Romaine Crepe

"Starkist" Satin

"Starkist" Satin

PHOTOPLAY'S PATTERN OF THE MONTH . . .

. . . is the smooth sophisticated dress Jane Greer wears in RKO's "Out of the Past." The simplicity of this dress and its matching turban, designed by Edward Stevenson, provide a perfect foil for accessories. You will find the wide shaped belt figure flattering. Make this dress of wool or jersey for school or business. Make it of satin or crepe for a date dress. If you choose the crepeback satins shown here we suggest the dull reverse side be used for belt and turban. All fabrics by Skinner. (For other views see page 110)

For more fashions see page 103

Photoplay Patterns,
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents ($.35) for which please send me the Photoplay Pattern of the Jane Greer—"Out of the Past" dress in size (Circle size you wish) 12—14—16—18—20.

My name and address is:

Name.....

Street.....

City.....State.....

10,000 Times More Beautiful Than Lipstick!

THIS WONDERFUL NEW WAY TO COLOR LIPS

Not Greasy—Not Dry

Nothing on Your Lips at All But

Lovely, Smooth Color

SOMETHING very different and heavenly has been created! A completely new, much more attractive kind of beauty for your lips—beauty so exquisite, so perfect, there has never been anything like it and you'll never again be content with anything less eye-catching, less flattering. I have worked seven long years to perfect my LIPCOLOR principle of lip make-up. Now it is ready for you to enjoy.

So Very Different from 'Lipstick'

It looks like lipstick and you apply it like lipstick, but oh! how beautifully different it is! Imagine! With my LIPCOLORS your lips will no longer wear a thick, pasty coating. They will wear *nothing but* concentrated color that stays and stays and STAYS, never piling up, never caking—never, never, *NEVER deserting your lips in patches*. Just sheer, flattering beauty, and every minute of every hour—right thru cocktails—right thru dinner—your lips will look and feel very well dressed, and much softer, much smoother than ever before!

How to Discover Your Most Flattering Lipcolor

I have fashioned my 'LIPCOLORS' in seven really breath-taking shades. Read about them here, then ask to see the Lady Esther Lipcolor card at your favorite department or drug store. This card shows exactly how each Lady Esther Lipcolor will look on your own lips.



Rawlings



$1
TAX EXTRA

Lipcolors by Lady Esther

lovelier, by far, than lipstick

There are Seven Heavenly LIPCOLORS . . . **STARDUST**—*For night only—startlingly beautiful on anyone under electric light*... **REDDER THAN**—*So clear, so very red! Oh, so provocative*... **STAR RUBY**—*An exquisite gem ruby hue sprinkled with the blue from sapphires . . .* **CRIMSON BRONZE**—*A quietly racey brown red that sings clearly but softly . . .* **BRIDAL PINK**—*The freshest, rosiest pink ever*... **MOONDUST**—*A soft fuchsia that gathers golden glamour under nighttime lights*... **COY SIREN**—*An audacious scarlet—with a disarming aire.*

©1947, Lady Esther



Both are lovely on the table . . .
can you tell which set costs the most?



OF COURSE you like fresh, colorful Place Mats for your table! But don't think that such sets must be expensive. The blue set, as illustrated above, cost $17.50 . . . the yellow cost $34.50. Yet, because they were both *luxury starched* with LINIT*, they look equally smart and inviting.

You'll like LINIT, the superior starch that makes cotton look and feel like linen. Use LINIT for *all* washables . . . easy directions are on every package.

*LINIT IS A REGISTERED TRADE-MARK OF CORN PRODUCTS REFINING COMPANY NEW YORK, N.Y.



© C. P. R. CO., 1947

...ADDS THE *finishing touch*

Palm Springs Spree

(*Continued from page* 45) months the temperature rises to 125° in the shade. For Palm Springs lies in a desert valley almost entirely encircled by mountains. Yet Mt. Jacinto, towering above the rest, is snow-crowned a good portion of the year. The town is approximately 120 miles from Hollywood, three hours by motor, forty-five minutes by air, in a Navion, say, such as Veronica Lake and Andre de Toth use for their Palm Springs commuting.

Visit the Springs with a movie star and you'll likely stop at the Racquet Club, owned and run by Charlie Farrell and his beautiful wife, Virginia Valli. The Farrells, whom I admire for their courage and imagination, live at the Club in the style to which they became accustomed when they were movie stars about a decade ago.

When Charlie and Virginia announced they were going into the desert to start this club their friends, not believing they would really do it, said carelessly, "You're crazy! You'll be lost without the movies."

Charlie and Virginia grinned. "You're crazy! We're going to bring the movies to us!" Whereupon their friends, convinced they meant it and therefore that they *were* crazy, kept silent.

THE Racquet Club consists of small exclusive bungalows built in the woods and around the pool, blue as the canopy of clear desert sky overhead. It's at the pool that luncheon is served, that gin rummy is played in the afternoon and around which the social life of the club centers. And frequently you find Paul Lukas and other stars on the tennis courts close by. Paul flies down at every opportunity to play with the great professionals who spend much between-tournament time there, or with Billy Wilder, his most interesting non-professional opponent.

Last spring, when I was a house guest of the Darryl Zanucks, I lunched at the Racquet Club with Sam Goldwyn—and thought I must be back in Hollywood. Rita Hayworth and David Niven, having just come out of the pool, were lying on their tummies in the sun. A handsome couple they were too. And I can tell you there most definitely was a desert romance under way at that time, regardless of what may have happened since.

Spencer Tracy was there, playing chess on the eight-foot-square chessboard comprised of lawn and flagstones, with foot-high pieces.

It was to the Racquet Club that Gene Tierney repaired last winter to recuperate from her sprained ankle. Janet Blair and her husband, Louis Busch, frequently weekend there. Paulette Goddard and Burgess Meredith run down at every opportunity, as do Evelyn Keyes and John Huston.

The food at the Racquet Club is divine and a great credit to Charlie Farrell's father who runs the kitchen. Divine *and expensive*. But, then, nothing in Palm Springs is inexpensive. It's like any other resort. The daily rate is about twenty-five dollars and up. At the Doll's House, for instance, a favorite spot of Cornel Wilde and Pat Knight in their happy days together, the curry—which I must report to be most excellent—is about $4.00 a portion. It's the same at Pago Pago where they turn on the rain at will and, hearing it drench the roof, you think romantically of the South Seas—and life is as dreamy as the Pago Pago proprietors meant it to be.

The Zanuck house, like many others, is adobe style. The swimming pool sits directly between the main house and the guest house which I occupied. The Doug-

las Fairbanks and the Reggie Gardiners were guests too. So were Rex Harrison and Lilli Palmer. And weekends six or seven other stars would arrive. The Zanuck children were home on a holiday and Darrylin, who is a great swimmer, had a boy who was training for the Olympic games as a house guest so he could train in the Zanuck pool. It was very gay. One weekend there was a dance for 150 beside the pool under the stars, which shine brighter there, I think, than anywhere else in the world. I know the moon hangs closer to the earth. You really feel if you could reach just a little higher you could touch it. Peggy Ann Garner came down for that dance. So did Barbara Whiting, whom you'll remember as *Fluffy* in "Junior Miss."

Breakfast at the Zanucks is served whenever you arise or return from a ride in the hills, horseback riding being a pleasanter pursuit before the sun gets too high. Luncheon, depending upon the day's program, is served anywhere between twelve and four. And often enough it is close to midnight before you leave the dinner table.

PALM SPRINGS has one main street and, by the same token, one paved street. Here gay throngs parade in open cars, on bicycles and on foot. Window shopping is fun, for the swank shops along this main way are tempting with their bright resort clothes and wonderful riding boots and belts and harness. There's a drugstore, too, where you're likely to discover Lana Turner or one of the season's glamorous debs considering a bottle of sun-tan preparation or imbibing a double beaker of orange juice. There's a movie theater on this "boulevard."

And, farther along, is Desert Inn, the genesis of Palm Springs. Like the Racquet Club, Desert Inn is a series of small buildings but here they are set in a lush tropical garden. And a very exclusive inn this is too. If you plan to lunch there look to your credentials. At the dining-room door they will be sure to ask, "Will you please check in at the desk first." The desk, if it considers you properly dignified and well-mannered, will give you a ticket to the dining room. Otherwise you will be told they are filled up. Perhaps you will meet Shirley Temple and John Agar at the Inn. You're more likely, however, to see an industrial tycoon and his family, one of the officers of Bethlehem Steel, perhaps, or a Du Pont.

An incredible change from the days fifty-odd years ago when Nellie Kaufman hung out her shingle with "Desert Inn" inscribed on it. For the story of Palm Springs is the story of this plucky woman. With her husband and two small sons, she lived in the Middle West. However, her husband was tubercular and a dry climate was essential. So she gathered together her family and all their worldly possessions and started out. Across the prairie she drove, over mountains and into the desert. And one afternoon, because night was coming, she stopped at a funny little place with an Indian name that boasted one old broken-down road and scattered Indian dwellings.

The next morning when the sun came up over the mountains the air was like wine, trees grew in little clusters, wild flowers covered the valley floor and some of the encircling mountains, including Mt. Jacinto, wore crowns of snow. Deciding to stay, they built a shack. Every day Mr. Kaufman was a little stronger. Outside their shack Nellie Kaufman hung a sign: "Coffee. Sandwiches. Home-made pie and cake." Travelers, crossing the desert, remembering the flavor of the coffee and sandwiches and pie and cake they bought at that (*Continued on page* 85)

NEW! Color with COME-ON! Color with FLARE!

Woodbury Fiesta

...powder and lipstick!



Two parts feminine, one part fire—*Fiesta*, the most talked-about powder shade that ever came out of Hollywood! On your skin, it glows like an angel—yet Fiesta kindles *that glint* in his eye! Add Woodbury *color-freshness*, lasting *cling*, heavenly *fragrance*...and say *yes* to Fiesta today!

That enchanting rose-sparkle? ..it's yours—with Woodbury Fiesta!

AVA GARDNER appearing in Metro-Goldwyn-Mayer's forthcoming production "UPWARD TO THE STARS



FIESTA POWDER plus FIESTA LIPSTICK both for $1.00

Large-size Woodbury Powder and matching Lipstick come boxed together — a double value! — for only $1.00. "Purse" size Powder 25c and 10c. In Fiesta and 8 other exciting shades. (all prices plus tax)

Woodbury FILM FINISH Powde

FREE! try Fiesta... FREE!

Seeing's believing! See Fiesta's sparkle on your skin. Se for free Woodbury Powder Sampler; get Fiesta, eig other flattering shades, plus Hollywood Make-up Cha Print name, address clearly. Mail* to Box 45, Cincinn 14, Ohio. (In Canada: JohnH.Woodbury, Ltd., Perth, On

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*Paste coupon on penny postcard if you wish.

Now! 3 Sizes of Modess!

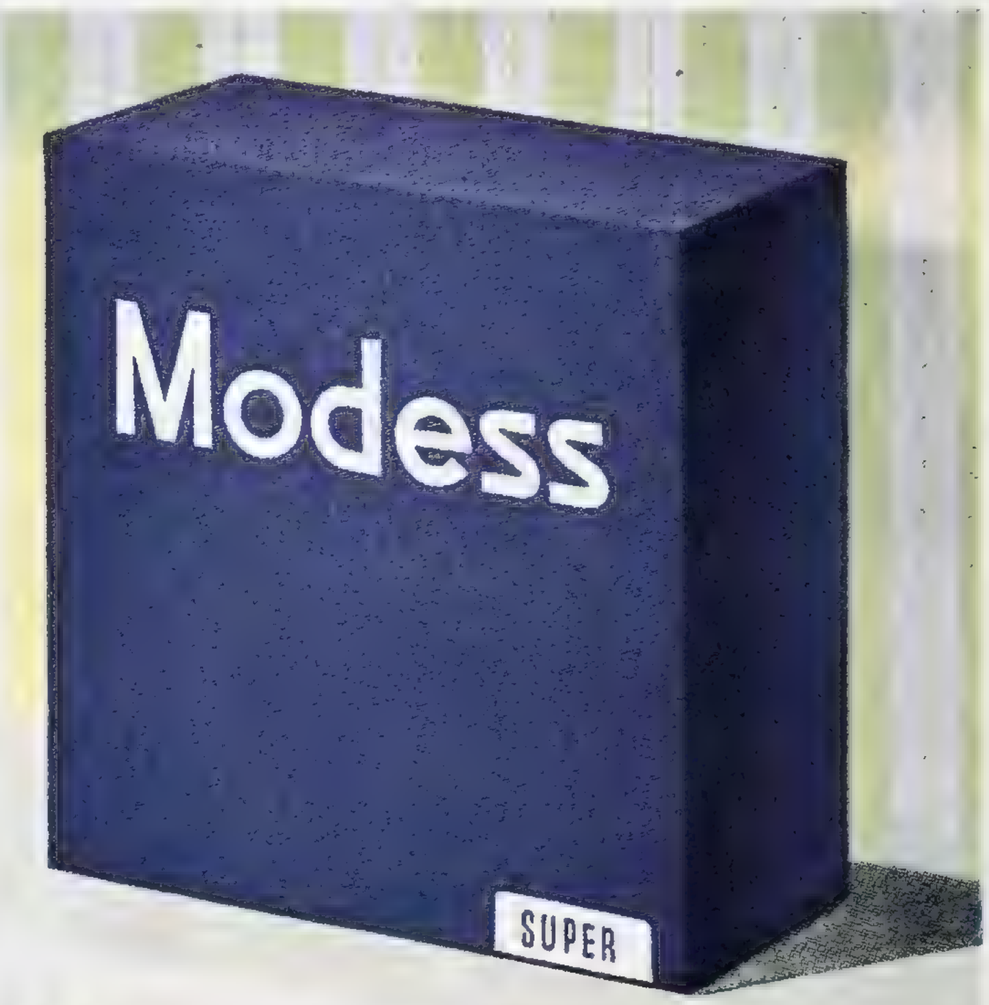
to meet every woman's needs



• **Modess Regular** in the familiar blue box. Ideal for average needs . . . it's the size most women use. A luxury napkin—so soft, so comfortable, 8 out of 10 women in a recent test reported: *no chafing with Modess!* And wonderfully absorbent!



• **Modess Junior** in the green box. A slightly narrower napkin. For women and girls of all ages who find a smaller napkin more comfortable and amply protective. Modess Junior size gives you the same luxury softness and so-safe protection as Regular size Modess.



• **Modess Super** in the orchid box. *Extra* absorbent, *extra* protective—yet soft and light as a cloud. Ideal for days when you need above-average protection. Every Modess Super (Regular and Junior sizes, too) has a triple, full-length safety shield.

Product of Personal Products Corporation • Makers of Modess, Meds, Co-ets, Yes Tissues, Sanitary Belts

All 3 sizes — Now on sale at your favorite store

(*Continued from page* 83) little shack, came to look for the sign another time and told others who would be passing that way to look for it too. Mr. Kaufman grew strong enough to help the boys and his wife build another shack in which motorists could be put up for the night. A new sign went up—"Desert Inn."

Today only a handful of people can tell you the Indian name by which this valley used to be known. The Indians, however, are still there, living in ramshackle clusters of houses beyond the livery stable and within a stone's throw of the elegant clubs and the pink, yellow and white haciendas which the Hollywood stars and producers, among others, have built there. Often as not the land upon which these clubs and houses stand is Indian owned. For every other mile of Palm Springs is Indian reservation and although they can rent their property by the year they cannot sell it.

Thus a large portion of fashionable Tamarisk Road is Indian-owned. It is here that Harold Lloyd has his place. Next comes Al Jolson's. On another road the Jack Warners recently acquired a house. William Powell and Diana Lewis might be called Palm Springs fixtures. They arrange their working schedule so they can stay there almost constantly during the winter season. Rudy Vallee has a house there too—and this year he has leased a theater where he will present legitimate plays. Ann Sothern and the Frank Sinatras have houses. Rosalind Russell and the Bob Hopes rent. So does Jinx Falkenburg when she comes out from the East. Joan Crawford prefers La Quinta, a few miles and date groves farther on.

And now Edgar Bergen, together with Harvey Firestone, has started a development between Palm Springs and La Quinta which will be known as Desert Palms. Already streets are being laid out and Edgar tells me he expects this venture to keep him healthy all his life and to make him a fortune.

A fantastically healthy place, Palm Springs! Fantastically beautiful too . . . Oasis!

THE END

The Truth About Judy Garland's Health

(*Continued from page* 46) other rumor that she was wrestling with a nervous breakdown. Judy was in the East, all right. She was in New England and, among other things, she attended the Tanglewood Music Festival conducted by Koussevitzky, and strawhat theater performances in the surrounding area.

Then there was the matter of "Annie Get Your Gun." "Annie" unwittingly loosened a load of bird shot in the air for the rumor mongers because the reports that Judy was to do the picture were followed by other reports saying tests were being given other hopefuls around the M-G-M lot. All of which was true. But figure the time schedule for yourself. With "Easter Parade" getting under way October 1st, Garland wouldn't be free until the first of the year, if then. So, if the studio wanted to get rolling on "Annie" before the winter was half over they'd have to use another star.

NEVERTHELESS, we cannot evade the evidence that Judy Garland has been overtired. She has put behind her what might be mildly referred to as a strenuous year. She and her husband redid their hilltop home in preparation for a blessed event. She gave birth to a daughter, Liza Minnelli, by Caesarean section. Her doctor advised a four to five month rest before she started work on "The Pirate" with Gene Kelly. She used that rest period to have a good deal of nerve-wracking dental work done.

Nor was there anything unusual in the fact that she worked part of the time on a "closed set"—a set from which visitors are barred. Many stars do so at all times. In this instance Judy had a tough row to hoe. Everything was done to make it as easy as possible—one surmises—and visitors have a pretty disrupting influence.

Talk to those grips or prop men who worked those closed sets. They'll tell you when Garland works for rehearsal or for a turning camera, 180-pound men go home tired from just watching her. When she sings, she sings! When she dances, she dances! At the end of a picture the girl is weary.

Rx: REST. Short trips around the country. Where? The only chance a star has to get a real rest is to keep that a secret.

Judy has not always been on the gravy train by a long shot. It was not until she hit the ripe old age of fifteen that she made the big time—in Hollywood. She has never taken an honest vacation since then. She took time off to have a baby. She went to New York on her honeymoon. But New York, for a big star, is not a restful vacation. Yet Judy Garland has turned out consistently fine pictures as regularly as anyone in Hollywood.

It is hard to believe, when you see Judy Garland, that she has been a top-ranking star for nine years. She looks incredibly young to have carried the burdens of stardom for so long a time. There must be stamina behind that piquant little face, those fine bones and deep eyes that light to such beauty on the screen but which shadow so quickly when she isn't well.

Her first marriage was heartbreak and failure. It was not until she married Vincente Minnelli that Judy found someone with whom to share her work; if anything, shared too much of her work—and she has been kept constantly busy denying rumors that all is not well with them.

Vincente is Italian, sensitive, temperamental, with a deep love for and understanding of music. The advantages of understanding also have the disadvantages of two temperaments. The trick is that they don't both develop temperament at the same time according to Judy. When they do there is an uproar.

There has been one such and very likely there may be another. They are two high-strung artistic people—and when nerves complicate the picture, as they must when Judy forces herself beyond her endurance, differences that a more phlegmatic couple might take in their stride are, of course, further exaggerated. (Editor's Note: The persistent gossip that Judy and Minnelli will find it difficult to reestablish their old basis of relationship and go on together continues. However, there are no rumors that they do not work together harmoniously.)

So under the spotlight of available facts the pieces seem to fit together. Judy Garland has put a big year behind her. She has borne a daughter. She has worked hard. She went East for a rest, and upon her return retired with her baby and nurse to the beach—to rest some more. However, she promises she will be back before the cameras within the year to sing and dance her way more deeply than ever into America's hearts.

THE END



Dale Evans

beautiful motion picture actress, starring in "The Trespassers" a Republic Production,.

Instantly . . .
make YOUR lips more thrilling!

Here is the most important charm discovery since the beginning of beauty. A "lipstick," at last, that actually can't smear—that really **won't** rub off—and that will keep your lips satin smooth and lovely. It isn't a lipstick at all. It's a lush liquid in the most romantic shades ever! And so permanent! Put it on at dusk—it stays till dawn or longer. At better stores everywhere $1.



liquid liptone

----- **Mail Coupon for Generous Trial Sizes** -----

PRINCESS PAT, Dept. 710B
2709 South Wells St., Chicago 16, Ill.

Send Trial Sizes. I enclose 12¢ (2¢ Fed. tax) for each.

Check shades wanted:

- ☐ **Medium**—Natural true red—very flattering.
- ☐ **Gypsy**—Vibrant deep red—ravishing.
- ☐ **Regal**—Glamorous rich burgundy.
- ☐ **Scarlet**—Flaming red—definitely tempting.
- ☐ **Orchid**—Exotic pink—romantic for evening.
- ☐ **English Tint**—Inviting coral-pink.

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Name_____

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BORDERLINE ANEMIA*

can put ugly, tired lines on your face!



Thousands who are tired and pale may find renewed energy—restore healthy good looks—with Ironized Yeast Tablets

So many young girls watch the fresh color and beauty fade from their faces—wonder why tired, unflattering lines appear. They should know that such effects can come from a blood condition. If you have them, you may have a Borderline Anemia, due to a ferro-nutritional blood deficiency.

Yes, your red blood cells may have shrunk and faded—they may be weakened to the point where they cannot transmit full energy to all your body.

Borderline Anemia steals your energy, endurance! And results of medical surveys show that up to 68% of the women examined—many men and children—have it.

How Ironized Yeast Tablets Build Up Your Blood and Vigor

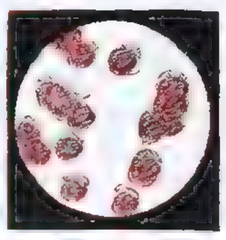
If your color and "pep" are waning—and this common blood condition's to blame, take Ironized Yeast Tablets. They are formulated to help build up faded red blood cells to healthy color and size. Continuing tiredness and pallor may be due to other conditions—so consult your doctor regularly. But in this Borderline Anemia, take Ironized Yeast Tablets to help build up your blood. Take them to start your energy shifting back into "high"—to help restore your natural color. Take them so you can enjoy life again!

**Resulting from ferro-nutritional blood deficiency*

BORDERLINE ANEMIA
why it can make you
TIRED • PALE • LISTLESS



Energy-Building Blood. This is a microscopic view of blood rich in energy elements. Here are big, plentiful red cells that release energy to every muscle, limb, tissue.



Borderline Anemia. Many have blood like this; never know it. Cells are puny, faded. Blood like this can't release the energy you need to feel and look your best.

Improved, Concentrated Formula

Ironized Yeast

TABLETS



The New Look

(*Continued from page* 74) be as straight as an arrow, the way grandmother's was in her heyday; the neck proud, the shoulders straight.

Despite the rounded hips of suits and dresses, make sure the curves belong to the dress, not to you! Don't think you can get away with hiding a multitude of poundage beneath. Start on the old bicycle exercise again . . . and walk . . . walk . . . walk. Golf, swimming and tennis are also wonderful sports for banishing "stenographer's spread."

And, with the new tiny waists and full skirts, milady (if she's going to be a lady) can't afford waistline spread either. A minimizer, or small corset, is either built into, or used as a decoration for many of the new fall clothes, but it won't hide what exercise and diet should have taken off long ago.

For firm muscles in this department, Ella Raines, before she goes to work in "The Senator Was Indiscreet," has this morning routine. Stand barefoot with feet about ten inches apart. Lift arms above the head with hands locked, keeping posture correct, tummy flat, bottom in and back straight. Bend far to the right and then to the left twenty times. Play fair and don't lean forward, Ella cautions, and you'll have her perfect twenty-six-inch measurement.

Of course, the new look is influencing our coiffures too. Soft and neat is the feeling. Naturally, your hair-do will conform with the new hats which are really *hats* for a change and not just a garland of flowers or a feather. Most of the Hollywood glamour gals are wearing chignons, braids and curls high enough to avoid collision with the great coat collars (worn very high in back).

Because these coats have such lush collars fashion dictates no hats in some instances. That means a lot of attention to hair grooming. Constant brushing of your top knot, no matter what basic style you choose, is more important than ever. A weekly shampoo to keep your hair soft and fragrant, plus the brushing, should do the trick.

SHOULDERS are so important, too. Did you notice the beauty of Joan Fontaine's shoulders set off by the period clothes in "Ivy"? This is the kind of loveliness you must have to go with the charming chiffons, laces, and organdies now in vogue. A bath brush and a good pure soap are the best known prescriptions for keeping your back and shoulders clear-skinned and beautiful.

To achieve perfect ladylike harmony of face, neck and shoulders, be certain to use cosmetics that create a dewy unmade-up look, and a complexion as soft as this year's fabrics.

It perhaps is unnecessary to point out to you that you can't be a lovely lady and ever, *ever* neglect personal daintiness.

Ilka Chase has been quoted as saying that the trouble with women is they don't know how to scrub! And my friend, Steve Hannagan, the well-known publicist, once said: "If you don't think a smell counts . . . ask a fox."

So be a soap-and-water girl. By all means select your deodorant carefully, experimenting until you find one that suits your special needs. Remember, too, the cleaner your body, the fresher your clothes will remain.

It will take a little more time and effort on the part of all of us to fit ourselves into the frame for the new Portrait of a Lady. But, we'll be dressing up a great deal more and what girl doesn't like to dress up?

THE END

Now! Keep your <u>hands</u>
as kissable as your lips



So new!
So Woodbury wonderful!

Woodbury *Beauty-Blended* Lotion is actually 2-lotions-in-1

1. A softening lotion that helps bring hands endearing *natural* softness. Its luxury lanolin (just *one* of its softening ingredients) is the "first cousin" of your skin's own natural moisture.

2. A protective lotion that helps "glove" your hands against roughness, redness, drying, chapping. Helps keep hands soft, lovely . . . despite wind and cold, daily dishwashing and soap and water cleansing.

PROTECTS AS IT SOFTENS . . .
CONTAINS LUXURY LANOLIN



You start falling in love with it, the first wonderful moment you feel its luscious touch on your skin. So rich. So creamy. (Never sticky or greasy!) So *new*—Woodbury Lotion is beauty-blended to protect as it softens. At drug and cosmetic counters, 10c, 25c & 50c—plus tax. Or write for free see-how-wonderful sample.

FREE! **MAIL COUPON FOR PURSE-SIZE BOTTLE**

Your own hands will show you the wonderful difference in Woodbury Beauty-Blended Lotion.

Mail to Box 56, Cincinnati 14, Ohio.
(Paste on penny postcard if you wish.) (565)

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Please print name, address plainly. Sorry, offer good in U.S.A. only.

P

MADE BY THE MAKERS OF FAMOUS WOODBURY FACIAL SOAP AND OTHER AIDS TO LOVELINESS

Who, me?



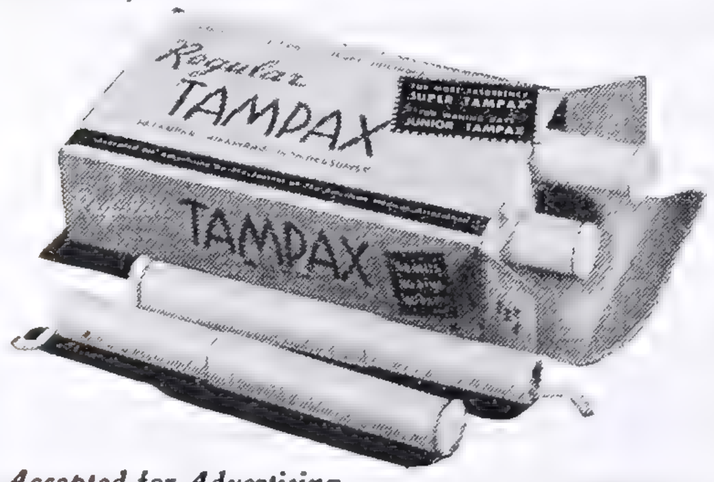
of course I always use Tampax!

NO BELTS
NO PINS
NO PADS
NO ODOR

How could she lead the active life she does if she didn't have Tampax to depend on during those miserable days each month?... Tampax is that different kind of monthly protection you have heard about—worn *internally* without any belts, pins or external pads whatever! It's a very modern product indeed, invented by a doctor and now sold at practically all drug and notion counters in city or country wherever you live. And that's a fact!

There is plenty to tell about Tampax! It is fashioned of pure surgical cotton compressed in those slim white applicators for dainty insertion. Your hands need not touch the Tampax and you don't feel it when in place. It *cannot* cause bulges or ridges under a dress. And when disposal time comes, Tampax has only 1/15 the bulk of the "other kind."

No chafing. No odor. Quick to change. Wear it in your tub or shower. Millions of women depend upon Tampax every month. The Economy Box holds four months' average supply. Three absorbency-sizes to choose from—Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



P

Accepted for Advertising by the Journal of the American Medical Association

(*Continued from page* 51) and I reported each one faithfully. And each time, one of his "leg-men" would come to me with, "Really, Erskine, Mr. Sinatra didn't know it was you on the 'Anchors Aweigh' set."

But nothing came in person from Frankie until the day he sent me this wire from New York: "Just continue to print lies about me and my temper, not my temperament, will see that you get a belt in your vicious and stupid mouth."

Lies, he called them. My reply was simply, "I'll be in my office any morning. Don't bother to open the door, Frankie, come through the crack."

Then after three years of beefing with me, Frank Sinatra takes a poke at another columnist, Lee Mortimer.

When that tempest hit the headlines, a certain newspaper chain started accusing Sinatra of being a Communist. That was too thick for me. I don't mind a private scrap but fair play is fair play. In my column and on the air, I came to Sinatra's defense. I didn't believe he was a Communist and said so.

That evening at home we were at the dinner table when the phone rang. My nine-and-a-half-year-old daughter answered. She is a Sinatra fan and she had that pale purple swooner's color when she rushed back to me gushing. "Daddy, oh Daddy, Sancfrinatra's on the phone . . . I mean . . . Oh, it's Frankie," and she swooned.

My six-year-old son, reared in strict anti-Sinatraism, rushed upstairs for his baseball bat as I went to the phone.

Sure enough, after three years, it was The Voice which said, "Hello, Erskine . . . this is Sinatra. Heard your program while driving home this afternoon and I almost fell out of the car. I want to thank you for coming to my defense."

Well, that was that . . . it is a memorable moment to have a love crooner offer to poke you in the nose. It's completely out of character. I autographed my picture and sent it to Frank Sinatra for future identification purposes, and am continuing to fill out my collection of Crosby records.

I HAD an air show five times a week and no giveaways. This, mind you, when most any woman could get up and make a fool of herself for three minutes on the air and walk out with a refrigerator on her back. I wanted a good clean prize, and no fumadidles needed to win it.

So I picked Bob Cummings, wrapped him in cellophane tied with a big blue bow and bid the ladies write me letters.

Mrs. Joe Public could write a letter explaining what she would do with Bob Cummings for a full day, if she won him, and the best letter would win the prize. The runners-up would get wrist watches.

Joan Leslie, Irene Rich and Gracie Allen, the judges, spent weeks reading the 50,000 letters received. Bob Cummings read the letters, too. He grunted and groaned, laughed and protested.

"I hope this gal doesn't win," he said of one. "There's a limit to how far this thing can go, prize or no prize." Some of those women really had right bright ideas.

Mrs. Edith Hudson Vincent of Delmar, Delaware, was the winner. Her letter said: "If I had Robert Cummings for a day, I would ask him to come and help clerk in my husband's grocery store, because I would like to see how a movie star acts when he gets with folks in a small town in a real life situation. In the evening, we could show him a little local night life."

Gracie Allen brought me the winning letter . . . "Tell Bob to take his corn plasters with him," she said.

Bob and his wife, Mary, flew to New York and the next morning hopped over to a field near Delmar, Delaware. Just before their early morning take-off, Bob sent me a wire from New York.

"This is the day Stop I'm scared to death Stop how did you get me mixed up in this anyway Stop"

I waited and wondered all day, then Bob called me in Hollywood that night from Delmar. This is what he said: "The Vincents are swell people and I've had a whale of a day. OUCH! Mrs. Vincent, that's Edith, the winner, met us at the airport, took us to her college, then WBOC, the Mutual station where she heard about your contest. OUCH!, we went to the grocery store and met Bob, her husband. Did you know that peas are not just peas? There are small peas, large peas, medium grade, dry and canned in No. 2 or No. 3½ tins or frozen. And why didn't you tell me about those infernal cash registers? I'm $2.21 short for the day.

"I ran my legs off, and so did Mary. Big rush at the store. There ought to be a Society for the Prevention of, OUCH!, Cruelty to Grocery Clerks . . . I'll be president. After work, went to a good home-cooked dinner at Edith and Bob's. What a meal, the Derby couldn't touch it. Fried chicken and all the trimmings.

"Later, at a local night spot, we found out it was Edith's birthday . . . and the whole town turned out to help celebrate it. Mary and I haven't had so much fun in years. OUCH! I wish Edith had won me for a week, we'd like to know these people better."

Before I hung up, I asked Bob what all the *ouching* was about.

"I'm soaking my feet in Epsom Salts and Mary's pouring boiling water on them . . . OUCH! I'm scalded."

The contest was a success, Bob and Mary Cummings had the time of their lives and Edith had her movie star for the day.

But the reason she entered the contest was to win a wrist watch as a runner-up!

FOR nine months in Hollywood, between columns, I was a press agent for a couple of mad men named Gene Towne and Graham Baker. Our job was to push motion pictures with anything we could think up along the publicity line. I was stuck with a picture called "Little Men," a picture no one would want to see if they gave away a gross of bubble-gum with each admission.

One morning I sat at my desk swearing at Towne, Baker and the whole bloody business, when I spied a picture on the back of a magazine. It was Elsie, The Borden Cow, shown in her boudoir at the Chicago World's Fair.

Brain storms hit suddenly in Hollywood. I remembered that in the picture "Little Men," Kay Francis had to milk a cow. I wired the Borden Milk Company an offer for Elsie to be that cow.

Borden wired right back . . . "Great, don't worry about a thing, we'll take care of all expenses and plug your picture in our ads." I was a genius, I thought.

Elsie completed her engagement at the Chicago Fair, climbed aboard her special car on the Santa Fe Chief with her nurse, her vet and the President of the Borden Company. I released the story of "Elsie Goes to Hollywood to Be a MOO-vie Star."

We paraded The Milk through Los Angeles streets in a special truck with a white picket fence around it down to the Ambassador Hotel where she entertained the Press at a "Pasture Luncheon."

Elsie took up residence on the RKO lot to await her call to the cameras. It was getting to be Elsie's picture by now. She

reported for make-up one morning at 7:30 milking time, got her false eyelashes and they shot her scenes.

When the picture was almost ready for preview, we planned a reception at Ciro's. To keep the gag rolling, Edward Stevenson, fashion designer on the RKO lot, made Elsie a low-cut glamour girl dress for the occasion, John Frederics created a hat for her. Everyone wanted to get in the act. Other concerns made silk hose and shoes for her extremities.

Borden's assured us that she was night-club broken, so at the cocktail hour, I took Elsie into Ciro's, stood her in a pink spotlight in the middle of the dance floor. An English butler was engaged to announce the 350 invited guests and two milk maids dressed in tin buckets and little else stood by Elsie to make the introductions.

On the stage behind her, a string ensemble serenaded with "How Ya Gonna Keep 'Em Down on the Farm" and the whole soiree was a moo-ing success.

The next morning, the whole of Hollywood awoke to a scandal. Elsie was going to have a baby! And I didn't even know she was married!

The studio wanted her for retakes, some of the scenes needed a change or two, but she had gained weight. That presented a problem, but not for long. They rewrote the picture, and changed the ending to climax in Elsie's Blessed Event. And that's how Beulah was born.

Elsie wept milk-punches when she left Hollywood, but the rest of us took the straw from our ears and celebrated.

It was a year later that I read of her tragedy. Elsie was headed for another cocktail party and the report said that she fell off a truck and broke her neck. But for anyone who can read between the lines, the truth is evident. She saw the picture, "Little Men," and took the short way out.

JOHN GUNTHER has been "Inside Europe" and "Inside Asia" but I claim the distinction of having been "Inside the Ladies' Room at Romanoff's."

Barbara Barondess, an interior decorator of note in our town, met me for lunch at Romanoff's to give me the lowdown for my column on how she had decorated the homes of the stars.

She mentioned a number of the more popular names whose mansions had felt her tasteful touch and wound up with, "I also decorated the Ladies' Room here at Romanoff's. Would you like to see it?"

I swallowed an imaginary bone from the chicken a la king on my plate and mumbled something about "some other time."

"Oh, it'll be all right," she fluttered. "I'll see if the coast is clear." With which she swayed off in the direction of the inner sanctum, and a moment later popped her head out the swinging door and crooked a finger at me.

I never walked stark naked through a crowded church, but I couldn't have been more embarrassed than I was on that fifteen-foot stroll toward that doorway.

Once inside, she bubbled on about "See this," and "See that," and "Isn't it the most beautiful Ladies' Lounge you ever saw?"

It seemed futile to point out that I was not a frequenter of Ladies' Lounges, decorated or not. All I wanted to do was get hence. La Barondess was leaning protectively against the outside door, playing Horatio to stem the tide of intruders who might interrupt our tour of inspection.

I took a quick look around, took mental note of some French can-can dancers painted on the walls and rushed out in an atomic exit just in time! Hedy Lamarr stood just outside the door, rummaging through her purse in search of a nickel.

THE END

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Mister "King"

(*Continued from page* 40) informal manner he prefers when he isn't "done up" for a movie. At forty-six—and he doesn't deny a year of it—he is still one of the best-looking guys that ever ingratiated his way into a woman's heart—including mine.

It was after one of those comfortable conversational lulls only old friends can enjoy that I asked him, "Where do you go from the top?"

The swing rocked on a couple of times before Clark said, "You keep on going. There isn't a place anyone ever reaches where you don't keep on going straight ahead—particularly where your work is concerned. Believe me, Louella, you are through when you begin to think you're on top. That is the mythical place where you start sliding down!"

"That's just the point," I argued. "*You* don't ever slide! 'Adventure' wasn't a good picture but 'The Hucksters' put you right back on top! Were you really angry with the studio during those long months when you refused script after script between those two pictures?" That rumor had certainly been well circulated—even to the point that Clark was retiring.

"Of course, I wasn't angry with them," he answered quickly. "The studio was just as eager as I to make my comeback after the war a successful picture. I admit I didn't like the story of 'Adventure.' But, I blame myself as much as anyone that it wasn't as good as my earlier movies. The trouble was, I had war jitters. Like every other guy back from the service, I was nervous and restless. I was pressing too hard. We were all pressing too hard. Result—it was all very de-pressing!

"When it was over, I realized I was going to have to get away for awhile and fight this thing out by myself. When 'The Hucksters' was first submitted to me, I didn't turn it down because I didn't like the script or the story. I just wasn't ready to tackle another picture so soon.

"So I went away on fishing and hunting trips with an occasionaal fling in New York, dining or dancing with a pretty girl. And all of a sudden the kinks were ironed out. I was raring to get back to work. Why, at one time, I even thought of retiring, and am I glad I didn't! Lucky for me that no one took me seriously."

THAT dancing-dining-with-a-pretty-girl reference gave me just the break I had been waiting for. "Do you think you'll ever marry again?" I asked, hoping the words didn't sound as though they jumped out of my mouth. When I had asked that same question several years ago, he had said: "No, I'll never marry. I had the best in the world in the love of Carole Lombard, and there can never be another woman to take her place."

This time Clark didn't reply immediately. He seemed to be deep in thought. Then—"I don't know," was the unexpected answer, "I can't say for sure. It gets awfully lonesome living alone. Do you think there is a chance for happiness, after you have been so in love in another marriage?"

I knew what he meant. Carole had given him a special kind of companionship, as well as deep love. They had so much fun together. She brought so much gaiety to the relationship.

But I said what I really felt—that if he gets the right girl there should be happiness in congenial companionship.

"They've tried to marry me off often enough," the flash of his teeth revealed that lovable old Gable grin. I'm sure we were both thinking of the long string of charmers "rumored" as having caught

Gable's heart. There were—Virginia Grey, the beautiful blonde actress, to whom (to quote the columns) "Clark always returns;" Dolly O'Brien, the sophisticated New York matron for whom he was supposed to have "carried a torch" when she married Jose Dorelis. Dolly has since divorced her husband and is now in Hollywood. Clark takes her out and has had her at his ranch. They also spent a weekend at Santa Barbara with Constance Bennett and her husband, Colonel Coulter. At first I had thought this was "it," but I've changed my mind. After seeing them together at the Zanuck party I am confident it is not serious. While Clark is very courteous he doesn't act like a man in love. And believe me, I have seen Clark when he has been head over heels in love.

Also on this list, are: Millicent Rogers, Miss Money Bags, herself, who followed Clark to the Coast on several occasions; Iris Bynum, a Hollywood beauty with whom he dined and danced several times. Then there was Anita Colby, the glamorous girl executive, who would give up any date, any time, for Clark.

We saluted the parade of beauties silently before Clark said, "If I do marry again, it will probably be sudden. Unless you have the girl already, marriage is one of those things you can't really *plan* for the future, Louella. Sure, you can *hope* you'll find the right one, but you never know when or where *if ever* she'll come along."

He went on, "I have a friend who was a confirmed bachelor. If he told me once, he told me a million times he would never get married. Then he meets a girl, knows her a few weeks, and the next thing you know I am in San Francisco being best man at his wedding."

That's an old story that invariably amuses men when it happens to the *other*

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fellow and, as per custom, Clark was laughing about it now.

"If a girl, the right girl, came along in your life—which type would she be?" I put in while I had him on this hook. But do you think I could pin down a smart Huckster like Clark?

"Types really don't matter," he hedged, "I have been accused of preferring blondes. But I have known some mighty attractive redheads, brunettes, and yes, women with gray hair. Age, height, weight haven't anything to do with glamour." He must have realized he had tipped his hand a little here for he quickly admitted:

"I'll beat you to the question. Yes, I am intrigued by glamorous women. And before you jump in with 'What's glamour, papa?' I'll tell you what it is to me.

"It's that inner something that inspires a woman to express outwardly, 'I'm something special and distinctive.' I don't mean conceit or vanity, two awful traits. Maybe this will explain what I mean—a vain woman is continually taking out a compact to repair her make-up. A glamorous woman knows she doesn't need to.

"Take Joan Crawford—she's a queen of glamour, dressed to the teeth and knowing what she is doing every minute. Deborah Kerr has another type of glamour—the charm of sweetness and femininity. Ingrid Bergman's glamour—and she is one of the most exciting women of today—is the glamour of complete naturalness."

CLARK raved so particularly about Ava Gardner, I asked him especially about her. "No," he laughed, "I'm not in love with Ava. It isn't anything personal that makes me believe she will go far. Perhaps as far as Lana Turner or Jean Harlow.

"Ava just has what it takes. The first day we worked on 'The Hucksters' I was worried about her. It was at my suggestion that she had accepted such a small role and I wondered if I had done right in urging her. She was in fast acting company with Deborah, Adolphe Menjou, Sydney Greenstreet and Keenan Wynn. Then I took a look at the rushes. 'Gable, my boy,' I said to myself, 'Every man for himself. That girl's good.'

"That is what I mean when I say there's never a goal you can reach and then relax. These newcomers are constantly fighting to get there too. When *you're* there, you're fighting to stay. If you want a good career, you have to keep at it all the time.

"I cannot understand some of these kids who think they are all set the minute they get a studio contract. How can they go out dancing every night when they have work, and good hard work to do? No one can loaf with more enthusiasm than I—but I still believe that when I have a job to do, nothing in the world comes ahead of it.

"You just can't accept the good things this business gives you—and refuse the responsibility. I feel it is up to me to read good books and see plays that might make good pictures for me and that this is as much my job as it is the studio's.

"In a way I'd like to get back to the character of some of my earlier hits—the tough guy with an all-right heart. I don't want to be a James Mason, heaven forbid. It's swell for him, but I couldn't do that woman-slapping sort of thing well. But find me another 'Boomtown,' 'San Francisco' or 'Red Dust,' and I'll be happy."

He was getting up now and we walked together toward the house.

"With all your arguments about my having no place to go from here, Louella," he said, "you're dead wrong. Every picture I make, every experience of my private life, every lesson I learn are the keys to my future. And I have faith in it."

And that philosophy, my friends, is what makes Gable what he is today—still *King*.

The Shirley I Know

(*Continued from page* 64) didn't say, "Madam, I never saw you before in my life. Four years ago I was fifteen and I've never been inside a bar." The woman wouldn't have believed me.

And then there's another group that says, "When you were a little, little girl, I bounced you on my knee." One week I counted up the people who told me that. There were twenty-seven of them. Sometimes I wonder how I had time to make any pictures if I were being bounced on so many knees.

If this confuses you, just remember it confuses me, too. After all, I'm Shirley Temple and I ought to know something about myself. But I end up sometimes wondering, "Who am I?" Right now I'm going to try to answer that question.

When I was young, Mother never showed me any stories about myself in magazines or newspapers. Later I could read them if I wished. After reading a few I stopped. I was recognizable in them, but somehow it was always some other person's concept of Shirley Temple and, in many cases, an idealization. I'm no princess or tin-goddess and I wouldn't want to be either.

I've had a good life and a fortunate one. I love my work—acting. I work hard at it. And I have my share of vanity. I like to feel I've brought people pleasure on the screen. But it was an accident of fate, of timing, that gave me the chance.

I'M NINETEEN years old and sometimes my feet hurt and sometimes I have headaches. Frequently I want things I can't have, and won't get. Often I'm angry with myself and often I'm disappointed.

That makes me like lots of other girls. Sure, there's a difference. I'm in the movies, have been for a long time. That has made me public property, like the Smithsonian Institution and Grant's Tomb. As a result, almost everything I've done for years has been publicized. Some stories have been true. Others have been lies.

Long ago I learned not to pay any attention to the lies. Now I'm trying to get my husband, Jack Agar, to treat them the same way. But it's harder for him as he's newer to the movie world and gets riled by stories which make me giggle.

When he's really irate, I tell him my favorite story. I was five when a chain of European newspapers printed a story that I was a thirty-year-old midget with two children. One newspaper even sent a correspondent to Hollywood to ferret out the real facts. He was probably disappointed when he discovered I wasn't a midget.

The most annoying stories these days are the ones that have our marriage breaking up. Not long ago one appeared and gave the inside "dope." It seems we were splitting because Jack liked to listen to symphonies on the radio and I liked murder mysteries. If Jack had been able to find the author of that story there would have been a murder and no mystery.

But here's one story that I'm happy to say now is true . . . Jack and I are looking forward to having our first child in the early part of next year. We're naturally both excited about it and terrifically happy. I'd like it to be a girl and Jack says he doesn't care what it is "as long as it's a boy!" That's a man for you. As far as the name of the child goes, we're still looking. But neither of us want "it" to be a "junior."

I'll continue acting as long as I can before the baby is born. But when she—or he—is very young I'd like to stay home. After the baby is a little older I'd like to go back to work.

You see, I get jittery when I'm idle. It



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was some time after I finished "Honeymoon" and "The Bachelor and the Bobbysoxer" at RKO that I started in "That Hagen Girl" and I really got restless. But now I'm busy again and am looking forward to working with Jack in his first picture, John Ford's "War Party."

I've always had ideas on how I'd like my home someday and after talking to Jack about them the decorator and I had great fun putting the plans to work. We're living in a charming home (at least we think so) we had built for ourselves in West Los Angeles. When anyone exclaims about the house I purr like a contented cat.

I'm proudest of the way we redid the downstairs—because I did this all myself—where the doll collection has always been kept. It's been turned into a play room—a dancing room, really—with panels that have landscapes on them. The panels can be drawn back to show off the dolls. I still get additions to the collection and I love exhibiting them.

MAYBE it's unfeminine, but I hate shopping. When I have to get clothes, I do it as quickly as possible. I like simple lines and unbrash colors. I do let myself go on hats and evening dresses. Some of mine are giddy. But for everyday wear I stick mainly to suits.

I have a great many faults and I think I know most of them. My temper, for instance. When I get mad I cover it up. Then it simmers for awhile and I finally blow up. Usually at something trivial. You might say I have a delayed-take temper—too delayed. I'm trying to cure that.

I also suffer from "foot-and-mouth" disease. Nearly every time I open my mouth I put my foot in it. I'm trying to be less outspoken and, even harder, trying to keep some of my thoughts to myself.

Another of my failings I blame on heredity. Anyway, on my father. That's my habit of kidding with a straight face. I find that sometimes it hurts people's feelings, which is the last thing in the world I want to do.

Jack helps me a lot with one big fault. I can't remember names or faces. I could get away with it as a child and Mother always covered for me. But now I'm on my own. Luckily, Jack has a memory like a traffic cop and can tip me in whispers.

I'm looking forward to being old enough to vote because I feel like a citizen. I got that feeling as I grew up during the war. The hospital tours were largely responsible. I'd walk miles through the wards and rooms, talk with wounded men, visit with boys from all over the country.

And, long before the term "One World" was coined, it seemed like one world to me. I received letters and dolls from everywhere. Many of the dolls were dressed in native costumes. They all had the same bodies, the same number of features—two eyes, one nose, one mouth, two ears. It was only the dress that differed.

National boundaries didn't exist for me. The people who wrote me, regardless of the language, all seemed to be the same kind of people, interested in the same things, seeing the same moving pictures. It didn't matter what their color or creed.

That's why the headlines, the stories in the papers about international squabbles and arguments, never seem quite real to me. There isn't much difference between people.

All I really want out of life is to live a useful existence in private as Mrs. John Agar and a useful existence in public as Shirley Temple, an actress who can give people a little pleasure. That seems to me the most wonderful life anyone can have—useful, full and happy.

THE END

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Promenaders

(*Continued from page* 57) director Lewis Milestones and Dusty Anderson and director Jean Negulesco gave at the Huston ranch (in San Fernando Valley) to celebrate their one-, twelve- and one-year-wedding anniversaries respectively. And what a lovely setting it was! The low rancho rambles between two knolls and has an enormous porch the whole length of the place (seemed about a mile long) that was set with plaid-clothed, candle-lighted tables for the two hundred and more guests. A huge buffet and bar indoors (where a small hot band provided dance music) and another dining and drinking arrangement outdoors furnished "refreshment" from nine p. m. until the sun was actually high in the heavens!

NE of the reasons guests stayed so late was the wonderful impromptu entertainment furnished at the piano by Johnny "Body and Soul" Green, with Georgia Gibbs, Betty Garrett (Larry Parks's wife) and Sono Osato, the little Japanese dancer in Hollywood to make a picture, dishing up songs like mad while Danny Kaye and Edgar Bergen, who usually do a lot of entertaining at parties themselves, just stood around and applauded. A big bunch of the younger star-set kept the place jumping—and if you don't think that Robert Mitchum is a jitterbug de luxe, you don't know your "cats." Teresa Wright and Mrs. Doug Fairbanks sat most of 'em out, because both should be welcoming Sir Stork as you read this. But Van and Frances Heflin, Ann Rutherford, Ida Lupino and her big moment, Collier Young, Cesar Romero, the Dana Andrewses, Joan Fontaine (in a lovely strapless dress of heavy white lace, heart-shaped bodice and full skirt), the John Garfields—and oh so many more—tore up the floor. Lana Turner, there with Ty Power (natch!), was wearing a black satin gown, her pretty feet glimpsed below the hemline which was about six inches from the floor. Bodice was tight with panels of smooth black marquisette over the shoulders. It also had a corset effect, with lacings up the back! Waistline was longish, the skirt very full, with a four-inch band of the black marquisette finishing off the hemline.

I must have been prophetic, for when I ran into the Cornel Wildes that evening, I started to introduce Mrs. W. to someone and asked her, "Do you want to be introduced as Mrs. Wilde or Miss Knight?" Pat looked quizzical—glanced toward Cornel and then said, "Well—I don't know—I've made two pictures—" A few days later they announced their separation! Career trouble, no doubt. Two careers. Some people really take it big. Too big!

A recent big premiere brought out the glamour pusses in droves. Looking charming because of her simplicity was Esther Williams in a white lace and marquisette evening gown, the top of which was a moulded-torso line of white lace over nude and finished with a stiff cuff of the marquisette at the hip line. From there fell a very full bouffant skirt. Esther wore white suede gloves with this gown —but we can't imagine why.

Roz Russell was there in a dark red chiffon evening dress, bare on one shoulder—the other covered by a continuation of the drape of her bodice that ended in a long scarf.

Odds and ends worth mentioning are Evie Johnson's silver-plated "dog-collar" that she wore to La Rue for dinner. It caught a lot of eyes besides Van's. The biggest thing! And she has a bracelet to match. That stunning "salad-bowl" of a hat was really something too. A big inverted mush-



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P

96

room of gray felt (worn rather back on the head) and trimmed with rows and rows of black sequins. A wonderful lid for simple black dresses or dressmaker suits.

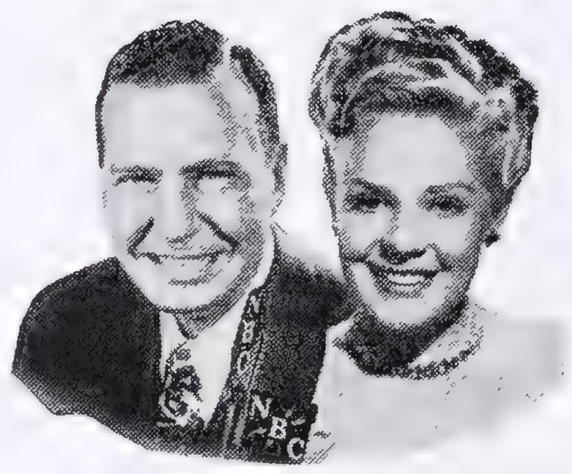
Casual, yet dressy enough to be worn on any daytime occasion is the two-piece suit that serves so many purposes for Vera Ralston. It's a light-weight doveskin wool crepe with a top of soft coral and has a form-revealing seafoam skirt. It has an ascot and snug-fitting belt of black and white taffeta. With it go white doeskin gloves, black kid pumps and bag. Vera also has a good looking cocktail dress that consists of a black crepe skirt gathered slightly in front, with a simple white crepe blouse that has a black sequin trim (a spray of wheat heavily accented by a graceful outline of the black sequins too) at the left shoulder. A stunning black Persian lamb jacket goes over the combination—and it has full sleeves, a fitted waist and flares slightly around the hips.

And speaking of coats, I'm crazy about the one that Janis Paige calls her "comforter." She wears it to market—or to "make her mark" any time of day. And though it's of a bright coral shade, it would be a real comfort to anyone in any color. It's a mass of fullness from shoulder to hem, great full sleeves, with turn-back cuffs, great big pockets with double flaps and even its tailored collar has "big ears." It has large, self-covered buttons. The kind of a coat you can wear wrapped around you, belted or buttoned—and vary the color of the belts as well.

And here's a suggestion, thanks to Bonnie Cashin, the fashion designer. She has one of the best-looking fall coats in town that she calls a "horseblanket" coat. She bought a beautiful red and white blanket at a saddle shop, had it made into a coat with a full swing back and only one seam (down the back) and set on a yoke. You couldn't ask for a better looking sports job—and for almost no money at all!

THE END

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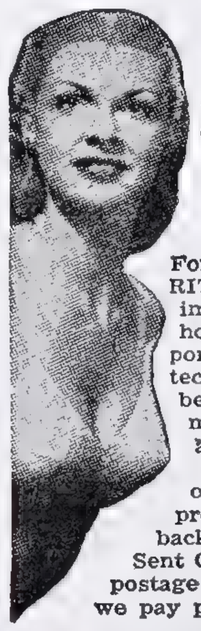
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On the Dot

(*Continued from page* 76) and apply for a job but to work in stock or a little theater, in the hope that the studios will come to me. The fourth, to remember that once you sign with a major studio, *you have just begun.* Fifth, to do as you are told. The sixth, to bear no resemblance in appearance or in your work to any star."

A little more than two years after this talk, Catherine, in Republic's "I'll Always Love You," became a star.

This amazing "girl with the rules" is one of those rarities—a Californian by birth. She came into being in Santa Monica, California, but at a very young age moved with the family to Alhambra, where, with the exception of a year spent in Dallas, Catherine has lived ever since.

Catherine went to Romona Convent to school until the Dallas move where she landed in time to take her senior year in a public school. Then the Cinderella pattern began. "I was a cashier in a movie theater in Dallas. I car-hopped. After my Dad died (Mother died when I was eight) I went back to Alhambra and, during the war, worked in a defense plant."

It was while Catherine was working in the Clary Multiplying Corp. that she met Bill Gerds. They "went steady" for four years, and on January 3rd, 1947, were married. They kept their secret well for about eight months when an Associated Press man happened to see the marriage license record in Reno, Nevada.

Bill, originally from Milwaukee, is now studying at the College of Physicians & Surgeons in San Francisco, where he and Catherine live when she is not working in a picture.

CATHERINE'S ardour for Clark Gable was the cause of her being expelled, although only for three days, from Romona.

"In your room at the convent," Catherine explains, "you could have pictures of your father, brother, uncles, blood cousins, the Holy Family and the Saints. In my room was a large framed portrait of Clark Gable. The Sisters told me I must take it down. 'But, Sister,' I protested, 'that's not a picture of a boy friend—that's Clark Gable, the big movie star.' Sister took it down. I put it up again. Sister took it down. This went on for days. One night I found it in my wastebasket, torn to tatters. Painstakingly, I patched it together again. put it back on the wall—and was expelled!"

Movie magazines were her textbooks in her quest for stardom. "I practically memorized the stories of how Ginger Rogers, Rosalind Russell, Ingrid Bergman and others became stars. I found that they all agreed that an agent, and a good one, is a basic necessity and that to be approached by, rather than to approach, a studio, is to be a smart apple."

Catherine looked up an agent—in Dun & Bradstreet. Mr. Louis Shurr, ace ten-percenter, having been given a substantial bill of solvency, was paid a call and contrary to all rules was agreeable to the young unknown.

After delivering himself of a sermon on birthing a new star, Mr. Shurr said, "I will take you to the studios Monday."

Catherine said, "Oh, no. Take me, instead, to a little theater or a good dramatic school and watch over me there."

On a Monday Mr. Shurr, protesting that to take a client to the studios was part of his job, took Catherine to the Pasadena Community Playhouse. The Pasadena Community Playhouse would not take Catherine. But Mr. Max Reinhardt did and after a few productive months with Mr. Reinhardt Catherine enrolled in the Bliss-Haydon Workshop of the Drama and there

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went through a varied repertoire.

The next nibble turned out to be a bite. This time, casting director Bill Grady asked her to come to M-G-M.

Catherine signed with M-G-M and gratefully and docilely went into bit parts in, among others, "The Harvey Girls." Soon realizing, however, that the studio felt they had in her "a potential chorus girl," Catherine became restive and ever so slightly refractory. She started arriving on sets late. "I didn't want to put my $1000 into being a chorus girl," she says.

In time Bill Grady sent for her. He gave her short shrift. "You have been late on sets," he said. "Not once, which is forgivable, but many times. You are fired."

Catherine says, admiringly, "He hired me with a one-two-three-*boom*! and he fired me with a one-two-three-*boom*!—a man after my own heart."

CANNED, Catherine went back to work canning tomatoes in commercial shorts until Mr. Laurence Langner of the New York Theatre Guild came to Hollywood and auditioned for subordinate parts in the Guild's "Oklahoma" and "Foolish Notion." One of the few chosen was Catharine.

She was offered a two-year contract with the Guild, but Mr. Shurr demurred.

"What can I do to keep you here?" he asked.

To which Catherine replied, "Get me the lead in an 'A' production—and I'll stay."

"If that's what it takes," said Mr. Shurr, as concisely, "okay."

Frank Borzage was testing name actresses for the part of *Myra Hassman* in "I'll Always Love You." But a name actress, when it came to finding one at liberty, was a needle in the haystack and Mr. Borzage was "reduced to testing newcomers." Newcomer McLeod was given a test and without much notice. Mr. Borzage tested for three and a half hours. The next day the test was run. Mr. Borzage told Catherine, "Your acting is pretty good; your looks pretty bad."

"When I explained," Catherine says, "that I was working under the handicap of two layers of make-up—one for canning tomatoes, the other for the test—they tested me again. A make-up test, this time, strictly hair, clothes, lighting . . ."

The second test won her the role.

The day the picture started, Catherine discovered that her name had been changed to Cathy Marlowe. "Gee, boss," she said, "let me keep my own name. My Dad and Mother are dead, you know, and I—well, I'd like to keep McLeod for Dad and Catherine for Mother, whose name it was."

Mr. Borzage crossed out Cathy Marlowe. "Done, Miss Catherine McLeod," said he.

A few days after the picture started, co-star Philip Dorn asked Catherine how it felt to be walking, so soon, among the stars. Catherine, looking bleak, shook her head. "You see, I haven't been given a contract, which makes me feel temporary and insecure. I can bear bodily pain better than a feeling of insecurity."

A few moments later the grapevine to the Front Office having functioned swiftly, Catherine was signed to a contract.

However, the McLeod insecurity should be dissipated by now, because her studio has now cast her in what is going to be one of their big pictures of the year, "The Fabulous Texan."

"'How are you going to feel,' my sister asked me, 'When you are a great, big movie star?'

"'I won't feel like a big star,' I said, 'Until I mention that I want a Coke and, quick like that, someone on the set brings it to me. Just between you and me, I tried it on the last day of 'I'll Always Love You' and no one brought it!'"

THE END



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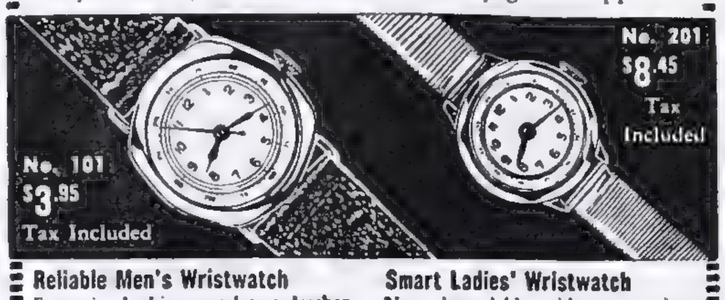
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Did I Say Candy?

(*Continued from page* 53) inspired her mother was to have named her Angela just as the Angel softly said, "I carry two guns."

"Shootin' guns?" I cried, prepared to do a Butch.

"One," she said ominously, "clicks. The other does not click."

The one-click chick was headed for the Hitching Post theater. She attends Sunday afternoon as regularly as she goes to church in the morning. It's a *Jekyll-Hyde* transformation. In the morning a tot in bobby-sox and bonnet carrying a rosary, in the afternoon a tootin' terror in jeans.

The *Jekyll-Hyde* change is nothing for Margaret. She's protean in life as on the screen; actress, dancer, radio artist and columnist at eleven. And all this she is giving up to become a dog trainer. That's the scoop she gave us in the first interview in six months.

"Is that material?" she asked.

"Sensational."

She smiled and turned to her mother, "That's material, Mommy."

MISS O'BRIEN became a writer last summer. She uses a portable the Philadelphia Ledger gave her and two fingers. Twenty newspapers leaped for her column.

"Now you are one of us dear!" cried a Big Sister columnist. "Don't you love it?"

"I would rather be a dog trainer," said Miss O'Brien.

She likes writing, though, and feels literary. Her library is growing.

"How many volumes have you?" asked a fellow bibliophile.

"Twenty dog stories," she replied. "I also read *Superman, Bugs Bunny, Captain Marvel* and *Donald Duck.*"

Happily she will continue acting a while longer. She does not plan to adjourn to the kennels until a dilapidated crone of twenty or thirty.

Having read of the hard work and tribulations that go with stardom the inquiring reporter asked her what she found hardest.

"Nothing is hard," she said. "It's fun."

She feels sorry for children who cannot act, only play.

"I like to play too," she said. "I play jacks, jump rope, skate and swim."

Mrs. O'Brien sold their house and moved into a beach club this summer. Margaret took a running dive into the breakers and proceeded to swim uninstructed like a baby porpoise. Admiring life guards said she sure would be another champ like Esther Williams.

There was a time when Miss O'Brien talked of being a lady jockey. One does not speak of that now. Wally Beery's horse ran away with her. That was on his Wyoming ranch, doing "Bad Bascomb." Cowboys congealed as the horse pounded over ground pitted with holes. Margaret clung to the reins and the horse took her into the barn. Miss O'Brien emerged in favor of dogs but no hard feelings toward horses.

She has only one fear, that of being alone. Mrs. O'Brien takes the blame for that. "Her aunt and I felt it necessary to warn her when we were traveling."

She is not temperamental. Her mother gave her the privilege of naming the temperamental member of the family. Margaret only smiled discreetly. Mrs. O'Brien made a clean breast: "Mommy is the one who blows up."

"You are bad only a moment," said Margaret indulgently.

Of her pictures, the last one is her favorite. The last one is always her favorite, her mother says. In "The Unfinished Dance" she does ballet and in-



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troduces Lucy Barrymore to the screen. Miss Barrymore is a doll with a face painted by Mr. Lionel Barrymore.

Her next picture is "The Big City."

"I will speak three languages, Gaelic, Spanish and Jewish," she said. "I don't know them yet, except Spanish, but I know the barker's spiel . . . I have to imitate a circus barker."

With her mother she made a trip this summer to Cuba and New York. Mr. Barrymore, obviously her most ardent swain, gave her a red suitcase stamped "Journey for Margaret." She carried it all the way herself, trusting no one. "It was embarrassing for me," said her mother. "People stared at me as I walked along carrying nothing while my little girl wrestled with the heavy baggage."

Of the New York plays Miss O'Brien reported most favorably on "Alice in Wonderland." She thought Ingrid Bergman in "Joan of Lorraine" finest actress. Her screen favorite is Vivien Leigh, whose unfortunate husband, Sir Laurence Olivier, has toppled before Mr. Lancaster.

"I like food," she confided. "Except milk. No milk. My favorite food is spaghetti. Also ice cream and hot Mexican food and I have Chinese food three times a week and did I say candy? You can say I like candy."

"YOU mean it's an acceptable gift?" said a reporter who can take a tip.

"Oh *yes,*" said Miss O'Brien, too democratic to accept only diamonds.

"Mommy bought me five dresses in New York. One is red velvet." She added that her favorite color was lavender, same as her grandmother, and she preferred skirts and sweaters. She was wearing a sweater of watermelon pink.

"That is my favorite food also, watermelon," she said. "Did you put down candy?"

Another favorite is President Aleman of Mexico. She was waiting in a crowd to see him in a New York hotel and he came directly to speak to her.

"She blushed to her hairline," her mother said. "And forgot all her Spanish words."

Miss O'Brien observed that the President was handsome enough to be a star.

"Did you tell him?"

"No," said old diplomat O'Brien. "He is more important than a star."

Being highly sensitive as fine artists are, Miss O'Brien blushes often and is easily embarrassed. At age five when she first faced a microphone she was humiliated to note that all other radio performers carried scripts which they read from. She didn't need one because she memorizes lines as fast as her mother reads them to her. All the same, she determined to learn reading and raced through first, second and third readers in sixty-seven days.

She always gets the shudders in facing a mike but never misses a line. Her favorite programs are *Superman* and *Red Ryder.* Also *Dick Tracy,* though she hasn't received that two-way watch for which she sent fifteen cents and a box top. She got her atomic ring all right. Cost her ten cents.

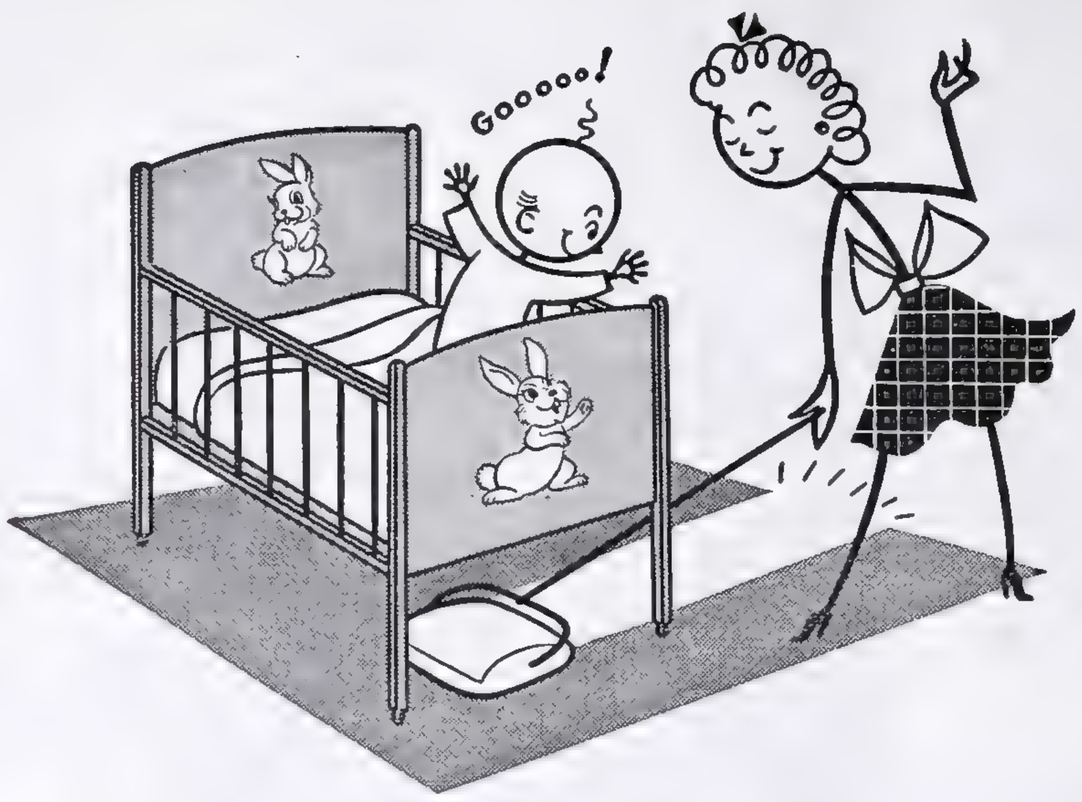
Recently Mrs. O'Brien thought the time had come for more serious programs. She asked Margaret if she would not like to listen to radio commentators.

"You listen to them, Mommy," said Miss O'Brien. "I will read the funnies."

Such wisdom requires no comment. If we did as Angel O'Brien, peace might return to nations and to the home. Lion might consort with lamb and Butch be reconciled to Lancaster.

Did I say candy?

THE END



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FRUIT CAKE

½ lb. seedless raisins
½ lb. dates, finely cut
1½ lbs. assorted finely cut candied citron, lemon and orange peel, pineapple and cherries
2½ c. sifted all-purpose flour
1 tsp. baking powder
1 tsp. salt
1 tsp. cinnamon
½ tsp. each allspice, cloves and nutmeg
1 c. shortening
½ c. brown sugar
1 c. KARO Syrup, Red or Blue Label
4 eggs, well-beaten
¼ c. orange juice

Weigh and prepare fruit. Dredge with ½ cup of the sifted dry ingredients. Cream shortening; add sugar; cream until light. Add KARO; mix well. Add 1 cup of dry ingredients; beat until smooth. Add eggs; beat well. Add orange juice; mix well. Add fruit mixture. Fold in remaining dry ingredients. Bake in well-greased loaf pans, lined with waxed paper, in slow oven (250° F.) 4 to 5 hours, depending upon size. Place shallow pan of water on bottom oven rack during baking; remove during last hour. (Cake improves with age. Prepare well in advance. Wrap and store.) Makes 5 pounds.

Petite Fruit Cakes: Use ½ Fruit Cake recipe. Add ½ cup chopped nut meats with fruit. Bake in fluted paper cups in cup-cake pans in slow oven (300° F.) about 1 hour. Remove. Brush tops with egg white, garnish with candied cherries, slivered almonds or citron. Return to oven, bake 15 minutes longer. Cool. Serve in fresh paper cups. Makes about 24.

Steamed Pudding: Use Fruit Cake recipe. Omit fruit, substitute ½ pound each seedless raisins, chopped dried figs, finely cut dates and candied citron. Place in greased 2-quart pudding mold or individual molds. Cover tightly; steam 4½ hours for large mold; 1 hour for small molds. (Reheat for serving by steaming 1 hour.) Makes 1 large or 20 individual.

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Combine 2 egg yolks, ⅓ cup KARO Syrup, Red Label, ¼ cup orange juice and ⅛ teaspoon salt in top of double boiler. Mix well. Cook over boiling water, stirring constantly, until mixture is slightly thickened, about 3 minutes. Add 1 tablespoon Sherry flavoring or 2 tablespoons Sherry. Cool. Chill. Just before serving, beat 2 egg whites until stiff but not dry. Gradually beat in 2 tablespoons sugar. Fold in egg mixture. Makes about 2½ cups. Serve with Steamed Pudding.



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Frances Rafferty: If Frances had not seen a great Russian ballerina, she probably would have been a physician . . .

If Frances had not fractured her leg while dancing in the Hollywood Bowl she probably always would have been a dancer . . .

But when she could dance no longer movie talent scouts, already aware of her, were waiting with contracts . . .

She made her screen debut in M-G-M's "Dragon Seed" . . .

Her new picture is Eagle-Lion's "Lost Honeymoon" . . .

She was born in Sioux City, Iowa, on June 26, 1922. However, nudged by fate, no doubt, her parents moved to Los Angeles when she was nine . . .

She has hazel eyes, reddish golden hair, is 5′ 5½″ tall, weighs 115 pounds and lives in a ranch house in the San Fernando Valley where she raises prize-winning dogs . . .

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A nipped-in waistline and soft back fullness give this longer jacket and slim skirt the new autumn look. An R & K Original in Trotter Cloth. Jacket comes in bright shades with black skirt. Sizes 9-15 and 10-16. $14.95. At Bloomingdale Bros., New York, N. Y., and Charles A. Stevens & Co., Chicago, Ill.

For other stores in your vicinity write to the manufacturer listed on page 110.

Slacks go slimming



These frontier pants, designed by Fenwick, will do the most miraculous things for your figure. They're slimming because of the fly-front, flat hip pockets, and magnificent cut. "Black Watch" plaid wool in sizes 10-18. $12.95 at Gimbel Bros. (Sports Dept.), Philadelphia, Pa., and Macy's, New York, N. Y.

Turtle-neck cotton sweater by Old Colony. About $3.00 at Chandler & Co., Boston, Mass., and Hahne & Co., Newark, N. J.

Modeled through the courtesy of Frances Rafferty.

For other stores in your vicinity write to the manufacturer listed on page 110.



WHAT DO *You* WANT IN A STOCKING?

If you require, above all, faultless fit — a stocking which precisely follows the contour of foot, heel, ankle and leg — then this is the hosiery for you. Available at your favorite stocking counter, in a selection of colors, styles and weights and in your particular size and leg length.

HOSIERY *"As You Like It"*

READING, PA.

LARRY GORDON

Bias-Cup
Keeps your Beauty up!



Magical uplift and superb separation through the exclusive patented Bias-Cup feature makes the most of little bosoms, the least of larger ones. From $1.50.

It's the Fit in the Cup that Counts

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WRITE FOR NEW BEAUTY HINT BOOKLET

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Restrain Yourself... in

Real-form GIRDLES OF GRACE

Don't reach for that cookie but do reach for a Real-form Girdle or Panty Girdle! Raschel-Knitted of fashioned to fit Lastex with removable crotch. Can't run! $5.00.

REAL-FORM GIRDLE CO., 358 Fifth Ave., New York 1
Write for Free Illustrated Booklet, Dept. 4P

Fashion is Fun

And Makes You Lovelier



We love this particular bag and belt set because it glamorizes your wardrobe and gives you that wonderful well-dressed feeling. Made from small pieces of pony-skin and suede leather these sets are available in either black and white or brown and white. Just imagine how smart such a bag and belt would look worn with a basic suit or dress? Ask for Elf pony-skin accessories when you go shopping for this "extra special" something. Bag is $8.95 plus tax and belt is $4.95.

●

Here's an idea fresh from the Hollywood boulevards. Get a small pillbox hat and fasten your favorite pins all over the crown. Or cover it with buttons; just scatter the buttons and sew them on tightly for a gay conversation piece.

●



The stuff dreams are made of—this adorable checked flannelette nightshirt designed by Reliance. Especially made for those who like to be pretty, cozy and warm, all at the same time. Small, medium and large sizes. Choose colors pink, blue or green. $3.00.



There's something new about these Goody Kant-Slip combs that makes them a boon to any coiffure. Your hair comes right up between the bar and the top of the teeth, to give a sleek smooth look with no comb showing. They stay in your hair, too, no matter how vigorously you say "No". They come in a silver or gold finish and the price is wonderful. The large combs are each $.50, the small ones $.39 each. Ask for them at your favorite notion counter.

●

We believe in the new darker tones this fall for leg glamour. Flatternit hosiery by Huffman have seven exciting new dark tones which they call "Carolina Colors." Your stockings this year should be a complement to your costume so shop carefully for just the right shade. Why not take a little piece of your dress fabric with you to the stocking counter?

●



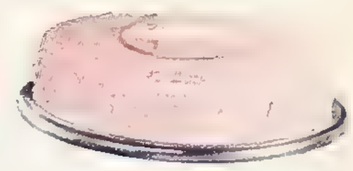
You'll never have "baggy ankles" if you wear these spun-nylon socks by Burson. The brushed cuffs are like soft angora and they come in every color of the rainbow. Dress up your ankles when you're wearing slacks or sport clothes with pretty well fitting socks. These are $1.50 a pair.

BY APPOINTMENT PERFUMERS TO H. M. QUEEN MARY. YARDLEY, LONDON

An English Complexion with Holly-Red lips by YARDLEY



To brighten your smile... a merry lipstick shade that's alive with the wonderful red of the berries that gladden English thickets... aglow with the young, fresh look that's the essence of an "English Complexion." With it, you'll want an undertone of Yardley Make-up Base to "Color-light" your skin, and a touch of matching Cream Rouge in Holly Red. And to perfect your look of dewy freshness there are eight flattering shades of soft, silken "English Complexion" Powder lastingly perfumed with "Bond Street." Lipstick comes in a distinctive case. Cream Rouge in a cunning little jar, 85c. All others $1 each, plus tax.





PHOTOPLAY

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Ave., N.Y.C.



Edward Stevenson **OFFERS**

10 WAYS

TO BE A "*WELL DRESSED WOMAN*"



Edward Stevenson, who designed our Pattern of the Month, at work in the RKO Radio Studios.

● *"You can be well-dressed on nothing a year! But you can't be well-dressed for nothing!" So says Edward Stevenson, noted designer for the stars at the RKO Studios. He adds, "If you lack money you must compensate by spending more time in planning and hard work."*

To help you towards this end Eddie Stevenson offers ten rules for chic which he has learned the hard way, by experience in gowning players for a thousand different roles. Currently he is creating the costumes Irene Dunne will wear in "I Remember Mama."

1. Know thyself. Study your face and figure with an unprejudiced eye. Do not excuse figure faults by telling yourself you will diet next week. Face a full-length mirror and put on, one at a time, every ensemble in your wardrobe. Note what each does for you—or fails to do. Mark well the skirt line, body line, shoulder formation which is flattering. Eliminate the others. Make the same check with color.

2. Learn to walk, to sit, to stand, to move with good effect. Otherwise a million dollars worth of clothes will not make you truly chic, someone to whom eyes will turn admiringly.

3. Avoid clothes which hamper or distract you or which have to be held closed or up or down. Do not wear a shoulder bag if it makes you walk hunchbacked. Do not fill your hands and arms with cumbersome accessories, bags, bundles, gloves or scarf. Wear your accessories or leave 'em home. Choose clothes you can put on and forget.

10 WAYS TO BE
A "WELL DRESSED WOMAN"

4. Buy clothes that fit. Do not yield to the charm of any suit, dress or coat if the alterations must be extensive. It never will look or feel right—and neither will you. Besides, extensive alterations ruin a budget.

5. Keep your clothes spotless and in repair always. You cannot be well-dressed if you have a button off, if your hem hangs, if your veil is torn, if your collar is ragged or soiled. Washing and mending must go on forever and ever and ever if you would be well-groomed.

6. Avoid all fads; fads in color as well as style. If "everyone" is wearing puce, avoid puce. All too soon "everyone" will be throwing their puce away. And you cannot afford to.

7. Base your wardrobe on classics—those coats, suits and dresses which are good year after year and which, with an enchanting variety of accessories, may be worn with different effect until they are worn out. And don't make the mistake of thinking that basic clothes must be black. Pick the color that gives you a lift, is most becoming and right for your climate.

8. Remember that one of anything is an extravagance, two an economy. You cannot keep a suit clean and in repair if it is your only suit. Two of any garment (particularly two pairs of shoes) will last more than twice as long as one.

9. Learn to sew. I do not mean to tailor elaborately. Just learn how to mend and repair your clothes, to alter them to keep them up to date, to brighten and refurbish.

10. Investigate fabrics, tailoring, labels. Watch sales and learn to spot a bargain. But never buy anything—however cheap it may be—unless you need it.

There you have it—straight from one of Hollywoods most eminent designers—a man who for years has helped the stars solve their personal wardrobe problems in addition to creating the clothes they wear on the screen.



Ceil Chapman gown
Jay Thorpe

our cover

Gene Tierney's
cocktail dress
by Filcol

PEARLS
by Coro

GLOVES
by Aris

DRAPERIES
of Martin Velvet from
Concordia-Gallia

ACTION-EASE

Corsees



WITH THE NEW "EXTENDO" CLOSING

You can slim your figure
to smooth fashion curves...in light and
lovely Corsees...created for your
youthful, active figure.

Extra give for extra comfort.
The exclusive lastique "Extendo"
zips open to give you more
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Designed by FLEXEES world's loveliest foundations



Once again you can

look SLIM
feel SLIM!
with a

STURDI-FLEX*

Girdle

Yes, once again you can buy a girdle that gives you much more than figure-control. Sturdi-flex gives you "figure-reform" the instant you put it on. Makes you look slimmer and trimmer . . . as it immediately smooths and moulds your figure into long lithe lines of beauty by its controlled stretch.

- controlled-stretch rubber
- won't ride up
- perforated for coolness
- fleece-backed edge
- flat, adjustable garters

Made of petal-soft, petal-smooth natural rubber, Sturdi-flex stays petal-fresh. Always keeps its shape. Won't ride up because it's figure-moulded with exclusive stretch-control. All-over pin-point perforations for comfortable ventilation.

And, most wonderful of all, you can whisk your Sturdi-flex girdle through mild suds, pat dry, and put it on . . . in a few seconds. See what we mean by "petal-fresh"?

Sizes 24-36. About $2.95 at good stores everywhere.

*Kleinerts

STURDI-FLEX

*®

Wherever You Live You Can Buy

Photoplay Fashions

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, write to the manufacturers listed below:

Plaid coat
Morris W. Haft
500 Seventh Avenue
New York, N. Y.

Date dress with gold belt
R. Lowenbaum & Co.
St. Louis, Mo.

Vest and skirt
Madison Sportswear
1410 Broadway
New York, N. Y.

Blouse
Sidney Heller
525 Seventh Avenue
New York, N. Y.

Slacks
Fenwick
147 West 35th Street
New York, N. Y.

Two-piece suit dress
Rosenthal & Kalman
1400 Broadway
New York, N. Y.

Turtle-neck sweater
Old Colony Knitting Mills
1410 Broadway
New York, N. Y.

Other Views of Photoplay Pattern



Front View with Belt — *Back View* — *Front View without Belt*

Barbara Field

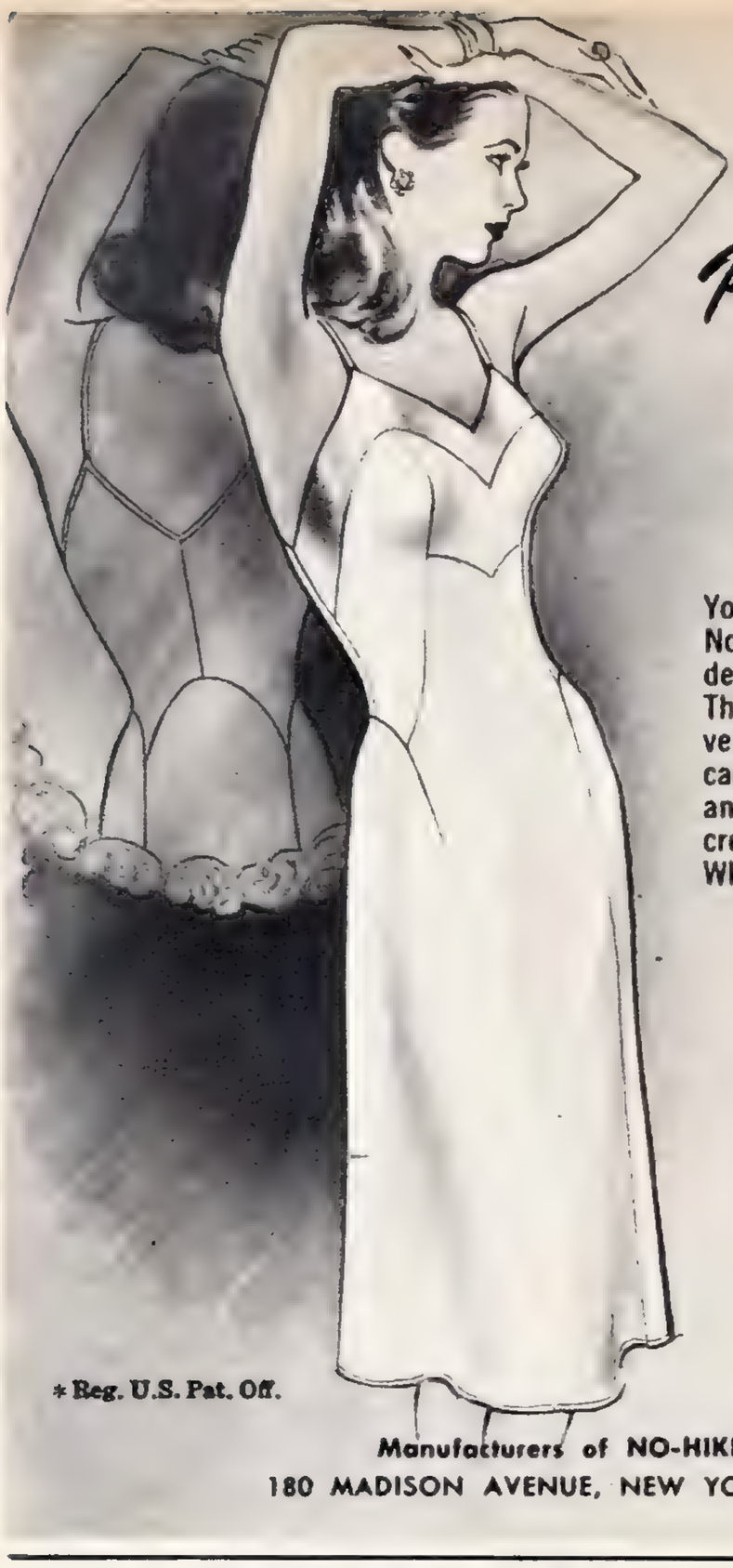
ORIGINAL



For the young in heart... and fair in figure, Barbara Field's heartbreaker peplum dress of rayon crepe with marquisette insert and trim. Slide fastener in back is caught by an enchanting bow. Sizes 9-15. Grey with black, autumn green with brown, all brown and all black. About twenty-five dollars.

Dale Evans, soon to be seen in Republic's "The Trespasser"

for name of store nearest you, write BARBARA FIELD, INC., 318 West Adams St., Chicago 6, Ill.



your PERSONAL-SIZED slip

No-Hike BY UNITED MILLS

the slip that stays pat!

You'll treasure this exquisitely tailored No-Hike* slip by United. Of exclusive patented design it's Personal-Sized to your figure. That means it's cut to conform to your very own proportions. It slips on so easily, cannily follows every curve, knows its place and stays there. Creamy smooth rayon crepe with V-cut satin panelled neckline. White, tearose and black.

DESIGNED-TO-FIT PERFECTION
PERSONAL-SIZED
FOR YOUR FIGURE!

FIGURE TYPE	SIZES
JUNIOR	11 to 17
SHORT	31 to 39
AVERAGE	32 to 44
TALL	34 to 44
AVERAGE STOUT	46 to 52
TALL STOUT	46 to 52

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Manufacturers of NO-HIKE REALCRAFT* and MISS SWING* Slips*
180 MADISON AVENUE, NEW YORK 16, N. Y. • MOUNT GILEAD, N. C.

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NO BONES ABOUT IT

STAYS UP WITHOUT STAYS



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NO BONES ABOUT IT
STAYS UP WITHOUT STAYS
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Wonder of wonders, a smart new girdle that has no bones, yet it won't wrinkle, won't roll over, won't bind. Yes—IT STAYS UP WITHOUT STAYS. This new "Perma·lift"* Girdle gives you all the advantages of bones, yet none of the discomfort. For a real comfort thrill, wear a new "Perma·lift" Girdle. At all fine corset departments, most styles $5.95 to $12.50. The perfect companion to your "Perma·lift" Brassiere with The Lift that never lets you down.

Write for Free Booklet on corset and brassiere fitting comfort.
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Chicago 7, Ill.—Dept. 66

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Rita Hayworth Lives Here

(*Continued from page 72*) pastel shadings, with a rich bottle green being her favorite among the deeper hues. In each room a monotone color scheme has been used, with just one accenting color for contrast.

The living room, with its ceiling beams of driftwood gray, has walls of a shade called "ashes of lemon" by Menafee—a grayed yellow, which melts unobtrusively into the gray-green carpeting throughout the house. The upholstered pieces, including specially designed "conversation couches," are tufted in bottle-green velvet.

There's an over-sized coffee table with an antiqued mirror top and green plants growing up through its center.

Who's to say you yourself couldn't take an old square or round job that's been hanging around the attic, saw off part of the legs to lower it, saw out the center, set in a plant, fit some inexpensive mirroring on the top and paint it whatever color fits your own scheme of things?

BUT let's get back to Rita's living room. The couches and the over-sized coffee table are in front of a severe modern fireplace of white painted brick which runs the full length of one wall. Books line another wall. Especially notable on a third wall is an arrangement of twenty-five old prints sent Rita by an admirer in Spain, all of them matted and framed in bottle-green lacquered frames.

The contrasting color in this room occurs in two large, armless wool-twill chairs of bright raspberry. Standing next to them are green lacquered tables with built-in bookcases, and handsome English lamps of black and gold.

The dining room is simple but formal, its Eighteenth Century pieces lacquered in deep green, with the chairs upholstered pure white in a modern fabric. Three of the walls are papered in a handprint scenic panorama, the fourth wall is a mirror. Why couldn't you do something like that in your own dining room? If you don't want to pay the cost of covering solid walls with panoramic paper, use just enough to trim up the corners, as you will note in the picture of Rita's dining room.

Rita's boudoir suite has gray-blue walls with woodwork and drapery of the same cool shade. A soft, sunny yellow faille makes up the bed-head, bedspread and matching chairs. Definitely not fussy, but functional and comfortable, with a few good modern French pictures hung on the walls. Here again is a hint to the bright home-maker. The bed, that is. What's to hinder pushing together two old twin beds, knocking off the foot and headboards, having an inexpensive wooden headboard made and covering it with the contrasting material of your two-toned spread?

In Rita's boudoir, however, the most important accessory is the telephone system on the lacquered lamp table next to the bed. It connects directly with the nursery suite occupied by Miss Rebecca Welles, so if she should let out a cry during the night, Mommy can immediately find out the cause. Nursery and playroom also feature lacquered furniture in a pale shade of green, with toile chairs and drapery to blend.

For that "favorite" room that every house possesses, its mistress nominates the sitting- and reading-room adjoining the bedroom suite. Done in grayed turquoise with bright touches of strawberry red, it abounds in comfortable tufted couches and chairs. There's an Eighteenth Century desk and numerous built-in shelves to accommodate piles of books and magazines.

Colorful, comfortable, wholly charming—that's the House of Hayworth!

THE END

I Was There

(*Continued from page* 59) to bed early and we slept late. And hours on end we relaxed on the beach. Our conversation was no tax, certainly. We talked of little else but our sun tans. Gene does a pantomime now of us comparing our darkening shades. We'd lather ourselves with French dressing (equal parts of olive oil and vinegar, which ruined our clothes until we switched to a good sun-tan preparation) and bake. We'd go back into the sea the instant we dried off, as salt water possesses marvelous tanning properties.

Yes, Bermuda was restful. And speaking for myself, it also was divine, for Elliott Reed was there. Soon after our return Elliott and I announced our engagement. Gene insists Sonny—which is what everybody calls Elliott—proposed in Bermuda. Night after night when she and I talk for hours, even those nights when we get in from dates late enough to go straight to sleep, she tries to get me to admit it was the Bermuda moon. When I insist it was after we returned to New York that we became engaged she always says, "Well, you certainly were working on him down there."

The day we got home—Gene and Sonny and I loved the Island so much we stayed on after Bob Young and Mr. and Mrs. Bo Bramson (Mrs. Bramson was an old school chum of Gene's) had left—Sonny and I went on to town, hoping to meet friends to whom we could show off our tans. Unfortunately it was midweek and we did not meet a soul we knew.

Gene chose a replica of the dress on the cover to wear to my engagement party. She had it made in beige. I wore a blue dotted Swiss.

"You stand in the dining room," she told me before the guests arrived. Her dining room is blue. "I'll stand in the living room." Her living room is brown and beige. Mother came in just then in a black and white print. "Mercy!" Gene cried, "I'm afraid, Mother, you'll have to stand in the powder room!" The powder room is in black and white tiles.

I'm sorry, in a way, that I won't be Gene's secretary any more now that I'm being married. I can truthfully say the last year has been fun. However, it's only since both Gene and I have become adult that we got on so well. When we were kids we didn't like each other at all. Or if we did we didn't know it. And if anyone had prophesized then that I'd have Gene for a matron of honor at my wedding—from choice—I wouldn't have believed it.

THE END

The Gallup Audience Research Inc. Poll

for the annual

Photoplay Gold Medal Awards

is the movie industry's only national public opinion poll



Junior Reichman Hat

Minx Modes Junior rhapsody in the romantic manner, with smart new swag drape, star-sprinkled bodice. Smoothest **HAMILTON** tissue wool, in Tender Tones: Pink, Mauve, Green. Sizes 9 to 15, under $25. With it; wear Minx Modes' Lip and Nail Lustre, perfumes and cologne.

Junior dresses and cosmetics by Minx Modes are sold by ONE fine store in every community. Write us; we'll tell you where.

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Now at all Philco dealers, a sensational new radio-phonograph value, with Philco's amazing new way to play records. See it. Hear it.

FOR 17 YEARS AMERICA HAS SAID . . .

When there's a choice it's a **PHILCO**

*Price slightly higher Denver and West.

I'm A New Woman

(*Continued from page* 49) I was. When he left before we did, my heart sank.

Then what happened was that a taxi-driver outside said to Ted, "Know who's inside there? Betty Hutton, the blonde bombshell." Ted got it then. He went to a phone and called me. Two weeks later we were married. I never dreamed of the happiness I was letting myself in for.

In fact, less than a month later I would have said I'd let myself in for a mess of trouble. I wasn't having any fun. I thought Ted was a square because he knew nothing about show business. He thought I was a creep because I called everybody darling. I told him he was intolerant.

It didn't occur to me once that I was the one who was intolerant. I never thought that I was a square because show business was all I could talk about.

I know now that marriage is difficult enough at first for any girl, but it was especially difficult for me. I'd been bossing myself ever since I was eleven and started singing in the streets of Battle Creek, Michigan. I'd shoved and clawed my way up, through vaudeville, night clubs, movie-house shows and contests into pictures. If I'd only married a guy who was content to let me pay all the bills, do all the work, and have my way all the time, it would have been simple.

But Ted didn't think of me as Betty Hutton. He thought of me as his wife. Mrs. Briskin. Running the house for Mr. Briskin. Who paid the bills. And who was the boss and got his way.

We didn't quarrel those first few months, but that wasn't for lack of trying on my part. I got nowhere because Ted would just remain silent. He'd wait until I'd blown my top and then he'd say calmly, "Now, listen, darling." And so help me, I would listen. It was the weirdest sensation.

For I never had listened to anyone before that. I was hep to Hutton—and there I began and ended. But as Ted talked I began to get some understanding of the other fellow's viewpoint and emotions.

THERE was, for example, the matter of Ted's driving me down to the studio mornings and calling for me at the end of the day. We live in Brentwood, a tidy fifteen miles from Paramount. When I'm working I have to leave the house at six a.m. and I'm lucky if I'm back home fourteen hours later. I was used to having that morning drive alone, in order to think over the day's coming scenes. On the drive back I just huddled down behind the wheel in a state of complete mental exhaustion.

Teddy said, "Betty, when you're working, if I don't see you to and from the studio, I'll only see you when you're sleeping. Considering that you'll be on your pictures for two or three months at a stretch, that means we could easily drift apart. I'm not going to let that happen."

"But what about your own work?" I screamed. "Can you fit your hours to mine? Mine are too crazy."

"I've selected a plant site at Santa Monica," Ted said, calmly. "After I deliver you at the studio I can go back there and on my way from it, I can wash up at home, then pick you up."

At first there was nothing else I could do, and I boiled. But gradually I began to like it, because it was just so calming. It was something to rely on—not something I had to fight for or about. I was being treated like a woman, even a lady. I was not having to make a noise like a glamorous dynamo.

The next thing I had to straighten out were my friends, my so-called friends. Up until my marriage what I wanted to know was what you heard from the Hollywood



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New York

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on the GLAMOUR BLOUSE
of the year!



nan Dorsey

Fine sheer Romaine crepe, lit up with bright, bold contrasting embroidery. Peter Pan collar, full sleeves, and button-back closing. In black, white, or brown, with contrasting trim. Sizes 32 to 38. $8.00.

At smart stores everywhere,
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1. Safe—doesn't irritate normal skin. Painless.
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TEETH should show in your smile ***NEVER*** *in your* **HAIR-DO**



Teeth never show with

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Because only Kant-Slip Combs have CONCEALED Tight-Gripping Teeth

Only Goody Kant-Slip Combs have this overlapping patented construction making the teeth invisible in your hair



ONLY **10c**

Available in a variety of popular sizes at leading 5 and 10c stores and notion counters.

*REG. TRADEMARK

FOR BETTER HAIR AIDS BETTER REACH FOR GOODY

crowd, so I had to have the crowd in to find out. And that way you find out strictly nothing. You tell the latest joke, you retail the latest scandal.

Ted didn't talk those people's language. He's a smart guy. He's only twenty-eight now but he's invented a camera that is the talk of the industry.

But at first, the subject bored me and plenty. Then I heard him talking to somebody like Henry Ginsberg, head of my own studio, and I noticed how Ginsberg and others were impressed. I also noticed how the money was rolling in from Ted's camera sales and similar smart ideas, and it began to dawn on me that there was more in life than worrying over which director I got.

IT'S sharp in show business to use the word "corn" and we tag it onto the sentimental things—Christmas, mother love, sunsets, fidelity. Ted was always doing things I would once have tagged corny. He remembered little anniversaries—and he remembered little gifts as well as big ones.

I'm crazy about robes, for instance, so I'd find myself getting a robe—to celebrate that we'd been married a month—or that we'd had St. Patrick's day—or that we'd been married two months—or any crazy thing. Then along with that, he'd crack out with something like a new Cadillac for my birthday, or gold jewelry which he knows I dote on.

But what got me were the cards that went with them. Did he write me clever messages? Nope. What he did was go into a drugstore and stand around for a couple of hours, reading over all the cards, getting me just exactly the right sentiment. That's sure corny—and it melted the heart right out of me to think that anybody would care that much about my happiness.

Then when I knew the baby was coming, I started acting corny and I didn't care who knew it. Not that so many did—for

"It helps me be a better wife"

■ This is what one woman writes of "MY TRUE STORY" Radio Program, brought to you in cooperation with the editors of TRUE STORY Magazine. Others love this greatest of morning shows because it gives them a *complete* drama every morning, Monday thru Friday. Thousands praise it because it's *true-to-life!* Listen—over your American Broadcasting Station —10:00 EST, 9:00 CST, 11:30 MST, 10:30 PST.

gradually we were getting away from the old group. We live very informally in a one-story house, with a pool out in the back yard and as I discovered listening, I also discovered who were our friends. I learned that if you had cynical people around you became cynical too, and couples who quarreled made you want to quarrel.

And as I quieted down, they began to go. And that was good. For the real friends gathered around then, the people who, like Ted, don't care about my being Betty Hutton, but like me for myself.

WHEN the baby came, she looked just like Teddy, meaning perfectly beautiful. I named her Lindsay, after Lindsay Durand, who was bridesmaid at my wedding and is my best friend anywhere, but we nicknamed her "Buttercup." My mother said, "How can that be our baby? She's not blonde." But I'm so glad she has dark hair like her daddy, though she's gradually beginning to resemble me. Her eyes are absolutely black like Ted's and she's personality plus.

She's crazy about her daddy. He drives back from the plant every day to have lunch with her, and on Sundays when the nurse is off, we take care of her. Teddy puts on old dungarees, gets out a pipe and looks like heck. But Buttercup swings on his pipe and has a wonderful time.

I am so happy she is going to have a little brother or sister about April. I want to have my first two children close together and then we won't worry about the rest too much—though we want four at least.

I hope Buttercup wants to be an actress when she grows up. I think being in movies is a wonderful life for a girl. You can get mixed up—sure—but you get unscrambled when you meet somebody like my Ted.

You see, I've come to appreciate the guy. There's not a lazy bone in his body, or one frightened thought in his head. He's always calm and he has courage. I never can respect anybody who isn't smarter than I am—but he is—so I look up to him.

We go out a lot, because we both like a change of pace. But most of the time we just go by ourselves to corny little places, small restaurants with terrific food, or to look at the beach in the moonlight, or the movies and a drive-in. And it's such fun!

I love our silly little evenings together, Ted's and mine, but I guess I really appreciate Ted best when we get to a big brawl. For there's never any question of making me jealous. He's a family guy, who loves his wife and child.

How square can you be? And how corny? And how utterly wonderful?

Teddy is my present and my future. Being married to him has given me security in my heart. I used to make a picture and worry, "If this picture is bad, how am I going to eat." Now I'm not afraid. I know whatever happens we'll be together in it, with Buttercup, and what more do I want—but more Buttercups?

The laugh is, too, that now that I'm relaxed about my career, it's coming easier and I'm much better. It's so wonderful to have a home that is so calming and well-regulated, that outside of the studio I never give my work a second thought. Because Teddy taught me to listen and to understand the other fellow's emotions, I can now sit down and examine a character in a picture and understand it as I never could before. I know I never could have played *Georgiana* in "Dream Girl" unless I'd been Mrs. Briskin. Why, heavens to Betty, if this keeps on I may yet become a really dramatic actress.

Doesn't love lead to the darndest—most beautiful things? Real love, I mean?

THE END

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At the first blush of Womanhood



by
VALDA SHERMAN

Many mysterious changes take place in your body as you approach womanhood. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and is especially evident in young women. It causes an unpleasant odor on both your person and your clothes.

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Deborah

(*Continued from page 68*) But I wouldn't dream of saying such a thing, it would sound so presumptuous. The thing to do when I'm told I'm wonderful, is not to believe it. Of course I have to believe I can act, and while I'm doing it I know I can, but when it's done, I think, it's dreadful. I'm always shattered with nerves the first time I see myself on the screen. You see, I have a tremendous inferiority complex."

With youth, beauty, fame, love, everything a girl could want, Miss Kerr has an intense inferiority complex! And like most complexes, it started in her early childhood.

"I was five," Deborah says, "when I danced at the Guildford Town Hall in Sussex (England). I was a very solemn little thing, I never smiled much, and after the dance my teacher said, 'Go on, take a bow.' I went back and did a boy's bow. And there was a roar of laughter. I never forgot it. I cried for days and I still feel awful when I remember it!

"It's desperately hard for me to meet new people, I feel absolutely lost. When I go to parties, I creep in so that no one will see me and then I look desperately around for someone I know. I'm getting a little better lately. But I'll never like parties. Having a baby has given me a marvelous excuse to refuse party invitations."

IF Deborah is shy, her husband, former Wing Commander Anthony Bartley, is the complete opposite. He's typically English, but easy-going, a good mixer, very amusing and he's as popular in Hollywood as Deborah.

"We were married two years ago this November," Deborah says. "Tony gave me an awful scare at the wedding. Weeks before I'd told him, 'You know we really ought to look up what we'll have to say.' And he'd answer, 'Nonsense, I've been to lots of weddings. I know every word.' But he didn't! And I was frightfully nervous. I was so afraid I'd fall over my train."

Deborah doesn't need much prodding to tell you that her husband brought down fifteen German planes during the war, and about his medals.

Until he came to America, Commander Bartley, son of the famous barrister, Sir Charles Bartley, was a test pilot. But now that Deborah has a straight seven-year contract at Metro, "It's kind of definite," she says, "that we will have to live in Hollywood most of the time."

"And how about you?" I asked her husband. "Do you want to live in Hollywood?"

"I wouldn't mind it at all," Tony grins. "Having lived in thirty-six countries in the past six years, and roughing it with bad food, army cots to sleep on and every discomfort you can think of, I'm all for the food, comfort and climate of Hollywood." Tony appeared in a picture, "First of the Few," with the late Leslie Howard. He played himself, a pilot.

"But he doesn't want to be an actor," his wife interrupts. "He just couldn't emote to order." Instead Tony is hoping to work in movies in an executive capacity. He was what is called "an observer" on Deb's picture, "If Winter Comes." When he finds out which phase of the business he likes best, he'll apply for a job. "The main thing is for us to stay together," says Deb.

Deborah was not always as happy as she is now. For example, the time when Gabriel Pascal gave her her first chance in pictures—in "Major Barbara."

"I was eighteen or nineteen when I met Mr. Pascal," Debbie recounts. "He came









over to the table where I was having dinner with friends, and said, 'Are you an actress? You have a spiritual face.' He told me to report the next day to the set of 'Major Barbara.' I had no idea what a movie was like. I didn't know whether the camera was behind me or in front of me. I couldn't coordinate the words with the action. And Mr. Pascal kept shouting at me, 'You're hopeless.'

"I sobbed, I cried, I vowed I'd never come back," Deborah continued. "But on the fourth day I finally caught on.

"I was the Salvation Army girl smacked by Robert Newton," she reminded me. "Pascal is a realist (nice way of putting it) and he went on with the scene until one in the morning. Each time I was slapped Mr. Pascal said, 'Wonderful!' And each time I was smacked I prayed, 'Please God, let it be all right for the next take.' Robert Newton is a big man, and all told, he hit me fourteen times on the face. After the thirteenth take the assistant director said, 'Gabby, she's had enough.' 'No,' Mr. Pascal shouted. 'She's young, she must suffer for her art!' "

Pascal and Debbie have had many a laugh over this incident. And today they are very good friends.

"He came to see me when he was in Hollywood," Debbie relates. "But he never behaves like anyone else. We saw a man prowling around the house and it was Gabby. He was walking around tapping at the window and saying, 'Allo, are you in?' It would have been too simple for him to have walked in at the door!"

DEBORAH was born in Helensburgh, a small village in Scotland. The year, 1921. As a child she never said like so many little girls, "I want to be an actress." And she rarely went to see movies. "At first I wanted to be a dancer but I grew too tall." (She is five-feet-six-and-a-half-inches in her stocking feet.)

"But, I remember that at eleven, I wanted to be a welfare worker for children! That's because a girl at school wanted to do that. A year later I wanted to be a veterinary because I liked dogs. I always had a passion for little things, babies and puppies." Now Deborah is in the seventh heaven of delight because she is expecting her own baby on Christmas Day.

Meantime, Deb knits cute little pink things for the baby. "I want to make enough woolens to keep the baby warm when we go to England in March." The trip is as much to show the child to its grandparents, as for Debbie to star for Metro in their British studio in "Young Bess." "We're going to have two children," she announces with a smile at her husband. "Then we'll stop and think about it."

Deb and Tony haven't yet decided on a name for the baby. "I wish," says Tony, "that we hadn't called our dog Jason—that would have been a wonderful name for a boy!"

At Metro, Deborah is not yet in the star row of dressing rooms. She will be when they have room. But it doesn't bother her. She is not the kind of girl to worry about *where* she is. She worries more about *what* she is. And here is a little story to illustrate that point.

When Deborah started work with Clark Gable in "The Hucksters," Gable's stand-in asked for her autograph. Deb, who thinks that anything connected with Gable is out of this world, signed her signature with a grand curlycue flourish. At the end of the picture, Clark presented Deb with a leather script cover, with her own curlycue signature embossed in gold. She blushed when she saw it. "It's always before me," says Deb, "as a reminder never to be vain again!"

THE END

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The Wilde Affair

(*Continued from page* 43) worked in too many pictures in the past three and one-half years. I have been exhausted and temperamental. Patricia has had her troubles. This does not make for happiness. So, we have decided the best thing to do is separate."

The rumors went from bad to bedlam. The Wildes were at Toyan Bay on Catalina Island, supposedly resting up for a week before going East to fulfill a summer stock engagement. There they came to their momentous, if not impulsive, decision. Hollywood yachtsmen sailed home with the news that over the weekend, Cornel had recklessly swum out to sea. Two boats, so the story goes, were sent out needlessly to rescue him.

Appreciating the depths of his ten-year devotion, it's plausible to believe a man of Cornel's great intensity might resort to such drastic action. It's not probable, however, and for reasons that are more than obvious. Cornel is an intelligent man and too analytical to resort to such an extreme measure to solve a situation. He also happens to be an excellent swimmer.

In those earlier days when he was struggling for recognition, ofttimes he'd drive to the beach and swim until physical exhaustion released the pressure of his pent-up emotion. Undoubtedly such were the circumstances in this case. But, his nautical adventure having been preceded by a quarrel (according to the island gossip), then topped by Cornel's announcement—it was only natural for Hollywood to jump to such a conclusion.

JUST a week preceding the Catalina episode, there was that party, jointly given by the Lewis Milestones, the John Hustons, and the Jean Negulescos. All Hollywood was there and all Hollywood enjoyed itself. Pat, looking even more radiant than usual, never missed a dance. Cornel, misapprehension lurking in his dark smouldering eyes, wandered about aimlessly and was unable to join in the festivities. Hollywood gossiped about it when notes were compared on the gay evening. Because Hollywood so believed in the solidity of the Wilde marriage, never once was it questioned. Never suspecting there might be repercussions, the whole interlude was dismissed lightly.

When it did happen, the opinions were varied and many as to what caused the Wilde separation. As in all similar situations, one person couldn't be completely responsible. Certainly no one particular action or deed could destroy the love and devotion of two people who have clung together with an almost fierce tenacity. Cornel and Pat naturally knew but were too hurt and concerned to discuss it publicly. Much as they appreciate any genuine interest, the sooner it all remains just a memory, the better they'll like it.

Marriage breakups, trial separations, divorces, aren't exactly a novelty in Hollywood. The Wilde affair, however, had such an unusual background that to this writer in particular it represents a challenge—a challenge to one's faith in people and a challenge to one's belief that fairness can win out.

More than any Hollywood couple I have ever known, it has been my belief that Pat and Cornel Wilde could weather any storm—together. Perhaps because I was there with them at the beginning, because I saw and fully appreciated those early struggles. Having witnessed their complete oblivion, shared in a small way some of their anguish and despair, it's hard to believe that anything today could grow so out of all proportion.



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Cornel himself has often referred publicly to our early-days relationship, so I betray no confidence. We met when both of us were working at Warner Bros. The Wildes were poor and terribly in debt. Several studios were mildly interested in Cornel, after witnessing his performance as *Tybalt,* in the Laurence Olivier-Vivien Leigh theater production of "Romeo and Juliet."

Cornel signed with Warners because he felt there was no one on the lot like him in appearance. His chances seemed better there. For six months he was wasted in bits and small parts, then dropped. High-strung, nervous, invariably taking medicine to quiet their nerves, the Wildes kept moving in the hopes of finding one place where sleep was possible. Cornel's Hungarian background further enhanced his brooding discontent. His inability to crash the Hollywood gates only added to the complete frustration he felt about Pat's welfare and future.

Perhaps it was this complete absorption that contributed to their brief undoing. Pat and Cornel clung to each other until it was almost as if they were one person. They seldom saw anyone. They went nowhere. One night I did induce them to have dinner at the Brown Derby. They were utterly miserable until they could escape the place and get back to their four walls again. Had Cornel kept his natural sense of humor, at least there might have been moments of pleasure during this privation period. He has a tendency towards pessimism. Pat in turn, tried to be optimistic. She seldom complained, except to resent Hollywood's indifference to her husband.

One night we were sitting in their one-room apartment at the Marsden, just off Hollywood Boulevard. Incidentally, it was this very apartment a kindly landlady offered to reduce, when they couldn't pay the $65 rent! Low as he felt, Cornel had completed a script which he wanted me

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to take to Bette Davis. How well I remember his saying:

"If I sell it, the first thing I'll do is buy a new dress for Pat. She's been wearing the same dresses for three years and it isn't fair. Pat has a wonderful talent and she's subordinating it all for me. She is just as ambitious as I am, so why should she have to stifle her feelings any more than I do? There is nothing I could *ever* do for Pat that would make up for what she's been through with me. If I click first, I'll never be happy until Pat has had her chance too."

Thus disqualified is the general impression that after his hit, Cornel was goaded on by Pat who insisted on sharing the spotlight too. It is no secret that he *did* hammer away at directors and executives in Pat's behalf. He *did* make himself unpopular upon occasion; one in particular when it got about that a cameraman at Twentieth who was testing Pat walked off the set because Cornel, in his anxiety, kept interfering.

Pat was ambitious and is ambitious today. Neither her home, her little girl, a magnificent car, clothes, jewels and furs have ever quite made up for an acting ambition that remained unsatisfied. But Cornel wanted it for her too and to this end he devoted his life. At first Hollywood couldn't believe it. Two careers under one roof, at best, is a pretty pressing proposition. And here was Cornel asking for it, insisting on it, practically mowing down anyone who presented the slightest obstacle.

Eventually, after Cornel made his sensational hit in "Song to Remember," Pat was signed at Twentieth. At the end of the year she asked for her release. Some said it was the parts offered her which Cornel never considered worthy of his wife's talents. Maybe he was right; perhaps in his great altruism he was carried away to the point of losing perspective. "Margie," a popular success, is one picture, for example, on which Pat is supposed to have preferred taking a suspension rather than do.

No one has worked harder than Cornel. Grateful as he's been it does seem as if his success came just a bit too late for that terrific feeling of fulfillment. The studios have worked him so constantly that Cornel has had little time to be with Pat. When there was a spare day or two, he was usually so exhausted they'd slip out of town for a much-needed rest. When he was an unknown, they were together constantly and had little to share but themselves. With fame and fortune, they acquired all the worldly goods and no time to enjoy it together. From where we sit, it's no small miracle that their lives coordinated as long as they did.

Reversing the usual order of things, if Pat's career clicks on her own endeavors it should strengthen the Wilde marriage, now that they are together again. Cornel and Pat have invested too great a part of themselves in each other to stop sharing dividends permanently.

Knowing them as I do, it's inconceivable that they could ever be anything but together—always.

THE END

Joe Cotten

and

Elsa Maxwell

a fascinating combination

IN

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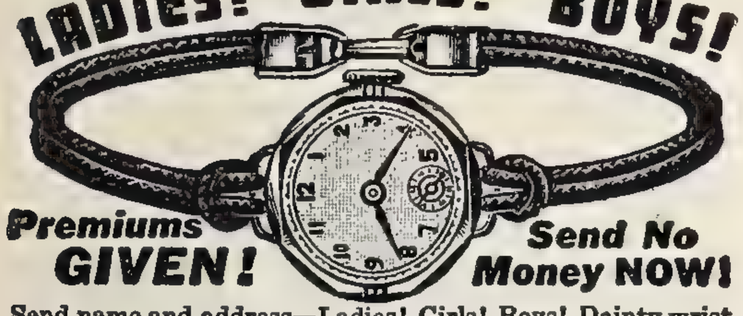
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Open Letter to Guy and Gail

(*Continued from page* 67) slurring of the "s." "Yesh, I do." But instead of taking exception, you merely grin the satisfied grin of a man who knows a secret.

But no secret, Guy, is that plain gold wedding ring you wear. You're proud to wear it because Gail gave it to you. You even display the engraving inside: "From This Day Forward." Those words were the title of a motion picture about the trials of a young couple in love who marry despite the odds against them. Mark Stevens and Joan Fontaine played the married sweethearts, remember, and like other movie fans you two went alone to the picture. It must have impressed you deeply, for your ring Guy, that plain gold wedding band, carries its title in tiny gold carving inside.

And what about your wedding ring, Gail? Oh, yes, you have one too! It fits the top of a pill bottle you keep in your purse. Guy gave you that ring, but so far you haven't worn it in public. It's a gold wedding band too, waiting—for what, Gail? A marriage ceremony ahead? Or does it signify one that's already taken place? You say, "No, no, not a marriage that's taken place!" But when we ask "when—why" you smile as if you were nursing a secret that can't be shared.

Most couples in love seldom stop to analyze why they love each other. What makes yours a one-in-a-million romance is that you two know.

Gail says she loves you, Guy, because you're sincere. She explains that in a town where a single man is expected to date a different belle every night, for the sake of publicity if for no other reason, you never look at another girl.

Now that's exceptional, isn't it? Because your studio might well be anxious that you crash the columns and keep before the public as much as possible, even with Gail's knowledge and understanding. But she's right. You don't. Isn't it because you've found the only girl you want to be linked with for the rest of your life? And doesn't that plain gold band on your hand indicate it?

But what's your answer? A sidelong glance, that famous grin and—"She knows doggone well I'm a one-woman man."

NEVERTHELESS, you're not always so indirect; not when you say, "I love her because she has a heart. She cares about people, she's generous, sentimental, and kind and I love it. She's not like some of these girls around here who think only of themselves."

And he's right, Gail. Remember how I admired a purse you carried one day, and then and there you emptied its contents into a napkin and handed the bag to me? And how Guy overrode my protests? "Don't stop her," he said. "It's all a part of why I love her."

He gets such a kick when you open that fat wallet of yours to reveal pictures, keepsakes, cards—anything that has to do with another's kindness. The card that accompanied the tiny cross sent you as a gift from Carole Landis, and mate of the one Guy wears. And the old snapshots, and a thank-you note from Guy's mother.

"Gail's goodies," Guy calls them, as delighted as if you were a kid. And then he adds, "But nothing of mine in there. You see how it is?"

But there is something of his, of course. Not in the wallet, but in a separate little cloth bag kept always with you and in the bag is the highest award a man out here can really bestow on the girl he loves—a small

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gold Oscar, an exact replica of the coveted Academy Award Oscar. On its base is inscribed: "Because you have a heart."

You've made so many adjustments that only people seriously in love try to make. Because you love to dance, Gail, Guy has become a pretty good dancer. Of course, neither of you care a lot about night-clubbing, but when you do go, you have fun.

And that's another thing—there seems never to be a moment of boredom between you. You've kept your romance gay and wonderfully alive and free of the usual jealousies that befog so many sweethearts.

And because Guy's favorite sport is archery, you, Gail, spent hours practicing with bow and arrow in your back yard. Today you're almost as good at hunting with the bow and arrow as Guy. And it pleases him to have you take off with him along about four o'clock each afternoon when the rabbits come out of the hills back of Chatsworth. In dungarees and sport shirts, you both tramp about popping off enough rabbits to keep Guy in rabbit stew for a month. And afterwards it's fun to stop in at a little cafe and listen to the juke box and later have dinner. The kind of fun only two people in love can appreciate.

Like the time Guy decided to have a crew haircut, and you, Gail, said you could give a better crew cut than the barber. So with a towel around his neck, you hacked and cut, while Guy kept muttering, "I don't think Mr. Selznick is going to like this."

But it was a pretty good haircut, at that.

Then there's his faith in you, Gail! He believes you the greatest actress, the greatest painter. Everything you do has his beaming approval. Your sketches and your watercolors are to him the best.

And the way he calls you "Gailie" when speaking of your recent illness. "Yes, sir, Gailie is fine now." And we know he means your recovery from that dark brooding melancholy, born of shyness, that bordered on neurosis. I knew you then, Gail, and I can hardly believe you're the same girl—so well, so happy, so alive and so in love.

So you see why your fans love the idea of your romance. Why they feel their approval gives them the right to know straight from you both the truth about the marriage rumors. They'll settle for a marriage without the rumors.

Yours sincerely, Sara

THE END

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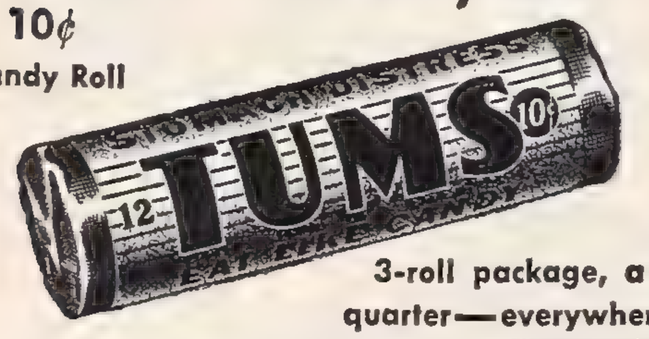


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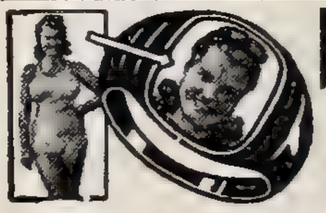


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Portrait in Quicksilver

(*Continued from page* 71) and scholar; gay man-about-town—moody and hypersensitive; equally jovial and relaxed. The life of any party and a worrier when he works.

One room in his studio dressing room suite is ultra-conservative, boasts his two beloved antique lamps with the lapis lazuli bases he bought with the first big money he earned. The inner dressing room is all done up in red-striped wallpaper and strictly carnival motif. His eight-foot studio bed at home, surrounded as it is by titled furniture, dares a yellow quilted spread. And his collection of valuable Boudin paintings must feel chastened by the cherished cream-colored Ford convertible with the red trim that he drives.

Concerning his more serious side, Cary's perfected the art of worrying along with everything else. He does it very well. Acutely sensitive to the feelings of others, he worries exaggeratedly about any word or act of his that might be misinterpreted and hurt the person involved. He worries about the international chaos in the headlines and will stop reading his morning newspaper because reading it makes him too depressed. He keeps a little black book always with him in which he notes long lists of things he's promised to do. A request for a picture or a promise to call somebody the next morning at ten. And he spends from one to two hours daily clearing his book. The guy who never thought he'd hear from him again gets a ring at 9:59, "This is Cary. I said I'd call . . ."

HE TAKES his work even more seriously and worries about a picture from the opening shot until it breaks all box-office records and the rave reviews come in.

Henry Koster, who directed him in the Samuel Goldwyn production, "The Bishop's Wife," and who has great admiration for Grant's "tremendous talent," echoes a common directorial sentiment. "Cary's a thinking man. If you convince him that you're right, you have to prove why, and if you can't show him . . . then you start all over again," he laughed.

Why he worries so much over minute details, with all of his stature and some thirteen years of successful hits behind him, is a matter of conjecture. It could be a deep feeling of insecurity carried over from his early years of hardships, when he lived on hot dogs and fifty cents a day. Sometimes, in reminiscing about the stilt-walking stanza, he says he used to walk in fear, constantly afraid some hoodlums would run between his legs, knock him down and break his knees, and that he wouldn't be able to find an acting job when the Broadway season opened again in the fall.

Or it could be that he doesn't place enough value on what he's achieved. That he's still reaching for the ultimate . . . and doesn't realize he's practically up to his dimpled chin in it right now.

Cary's versatility has been unanimously acclaimed, what with his underplaying in "Notorious," his brash yet sensitive role in "None But the Lonely Heart," his wide-open comedy in "The Bachelor and the Bobby-soxer," to name three.

He's recognized as one of the finest comedians in films, and by many as the greatest pantomime artist since Chaplin.

Irving Reis, who directed him in "The Bachelor and the Bobby-soxer," praises Cary's rare gift of timing and facial reactions. "He can express more with one flick of an eyelash than most players can with a page of dialogue," he says. And Myrna Loy, who's starring with him again at RKO in "Mr. Blandings Builds His

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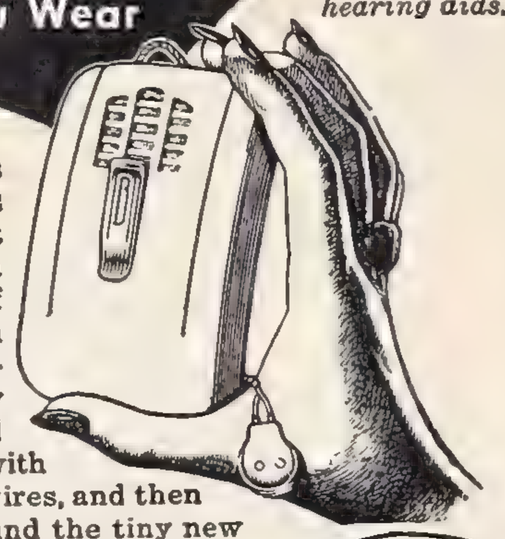
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Dream House," is equally enthusiastic.

Cary has been perfecting his pantomime since the age of thirteen, when he ran away from home to join a vaudeville troupe. He used to stand in the theater wings studying the comedians, analyzing their facial reactions, why they got their laughs. From the first he wanted more than anything to be a headline low comedian, a character with balloon pants and size fifteen shoes. He talked about it for years, but got little encouragement from the old hands. "It's no use, son," they'd say, studying his handsome features sorrowfully. "You'll never make it. You'll *have* to be a leading man."

So he resigned himself to his fate!

Cary loves to give presents and shops for them very thoughtfully. On one occasion he practically started a straw-hat circuit in Palm Springs when he did a little ad libbing on a brown straw number he bought for his hostess, Mrs. William Powell, while visiting their desert home. Choosing one of those "farmerette" type brimmed hats, Cary had the clerk take the crown out and fill it in with fresh flowers, then sent it to Diane for an Easter bonnet. When the Hollywood girls saw hers they wanted one like it and the brown-straw market went up.

IT WAS his faultless manners which first impressed his old friend, Don Barclay, a skilled Hollywood caricature artist and actor. Barclay headlined the vaudeville show in Ipswich, England, in which thirteen-year-old Cary first appeared when he ran away from home to join a troupe of acrobats. Scared and inexperienced as he was, he stood out from all the others "because he was so polite, such a little gentleman," says Don. Later when Cary came to America he worked as Barclay's straight man in vaudeville and has some of their old bills in a scrapbook at home. They read, "DON BARCLAY," and in very small print, "assisted by Archie Leach." Cary threatens to have one of them engraved on Don's cigarette case with the added inscription, "This is to remind you . . . not me."

Although he started in show business before completing his education, Cary has given himself a master's degree in philosophy, history, and literature. He's an avid reader, has an inquiring mind and a photographic memory. He has a deep appreciation and understanding of music and the fine arts, is a fair pianist himself. He possesses a valuable art collection including a Utrillo and some carefully chosen English sporting prints which are hung in the dark-panelled library of his Bel-Air home.

Most people—those who don't see him when he worries—know Grant as the gayest guy in all Hollywood. For there are many days when he rides on top of the world, fairly pushing it along.

This is the Cary who's always giving studio personnel a ride to work. The Cary who forgets his house key and greets his English housekeeper who opens the door for him with a bland, "Trick or treat?"

Who gets a bang out of confusing the crew on the set of "The Bishop's Wife" with a mind-reading act he's worked out with Loretta Young.

Hollywood hostesses agree that Cary is a gay and gracious person, who always enters enthusiastically into the spirit of any evening, whether it involves serious conversation, showing a movie or a home musicale.

On the latter occasion he can't resist joining Skitch Henderson as a piano team. He gives out with his full repertoire of Cockney songs and sings duets with his good pal, Rosalind Russell, usually their own corny, if stirring rendition of "Good-

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bye-ee," an English song of the first World War.

Cary's hobbies are his work and travelling. He talks with a far-away look about a picturesque little town in Italy he's visited, a drive through the Riviera, a trip he plans to Rio or the Orient.

He loves to meet interesting people, all kinds of people. He gets claustrophobia from the barriers imposed by being a celebrity, and would like to be able to mingle more. To be able to go in and out of stores chatting with clerks and looking over all the merchandise, instead of entering through back doors and being cloistered in a manager's office while a few chosen articles are brought to him.

He likes to drive through small towns, to linger a little passing the time of year with the man who owns the filling station and the soda jerker at the drugstore.

He believes in an international corner drugstore where all peoples can put their elbows on the counters and order ideas on the house.

And Cary's current dream is to help provide such a common meeting place through the medium of international pictures. For he believes travel is a passport to peace. On his recent trip to England he completed plans with Alexander Korda for a series of pictures to be shot in various European locales, in which he will play a visiting American who explains his country's customs to them and brings back their customs to us.

Cary is deeply interested in philosophy, particularly that of old Indian philosophers, in the beliefs of the Buddhists and the Taoists and their faith in retribution.

This faith echoes in some measure Cary's own creed . . . you get what you earn.

He has his own philosophy of Hollywood too, in which he compares motion pictures to a street car with only seats enough for so many. Somebody gets pushed off. Somebody stays.

If Hollywood is such a street car, we say this gentleman Grant has earned the pink slip on a front seat.

THE END

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Brief Reviews

(*Continued from page 37*)

✓*FIESTA*—M-G-M: Lively Technicolor happenings down in Mexico including gay bullfights and symphony concerts, centering around Esther Williams and her twin brother newcomer Ricardo Montalban. There's Mary Astor, Fortunio Bonanova and Akim Tamiroff to help carry this off successfully. (Sept.)

✓*GHOST AND MRS. MUIR, THE*—20th Century-Fox: A different and diverting piece about ghost Rex Harrison who doesn't like the idea of *Mrs.* Gene Tierney *Muir* coming to live in his former home. He haunts her; they get romantic; George Sanders gets delightfully wolfish, Edna Best and Vanessa Brown are there, along with bright comedy touches. (Aug.)

✓*GOLDEN EARRINGS*—Paramount: Quentin Reynolds plays himself to track down the story of why British Colonel Ray Milland's ears are pierced. It's some story, featuring Marlene Dietrich as a dirty-faced gypsy and Murvyn Vye as a brawny chorister. Different enough to be a fair time-passer. (Oct.)

✓*GREEN FOR DANGER*—Eagle-Lion: Alastair Sim as *Inspector Cockrill* straightens out a murderous mix-up with white-clad doctors Trevor Howard and Leo Genn making good suspects. Rosamund John and Sally Gray are the nurses; the British plot will give you shivers if you're a mystery-lover. (Aug.)

HEAVEN ONLY KNOWS — Nebenzal-UA: Bob Cummings sprouts some invisible wings and comes down to earth as the *Archangel Michael* to straighten out the life of bad man Brian Donlevy. Despite the wings this is just another Western with Jorja Curtright looking exotically out of place. (Sept.)

✓*HER HUSBAND'S AFFAIRS*—Columbia: A light touch of nonsense about the married life of advertising couple Lucille Ball and Franchot Tone, this has some big laughs about bigger black beards and Edward Everett Horton. Larry Parks bows in briefly. (Oct.)

HIT PARADE OF 1947—Republic: Headliners of the entertainment world; Joan Edwards, Eddie Albert, Constance Moore and Gil Lamb turn in another musical about show business that's not hard to take. Woody Herman and orchestra swing in. (Aug.)

✓✓*HUCKSTERS, THE*—M-G-M: Quick and to the satirical point is this remake of the best-seller with Clark Gable as the advertising "Huckster" and English Deborah Kerr the lady who can resist a sales talk. Sydney Greenstreet, Ava Gardner and Adolphe Menjou help get the laughs and the whole business will sell itself to you with ease. (Sept.)

✓✓*I WONDER WHO'S KISSING HER NOW*—20th Century-Fox: Well-turned as a Gay Nineties leg is this Technicolor musical about the life of composer Joe E. Howard. Mark Stevens, June Haver, Lenore Aubert and Martha Stewart dress it up; the songs and Reginald Gardiner's clowning add the finishing touches to a dandy musical. (Sept.)

✓*IVY*—Universal-International: "Ivy," despite Joan Fontaine's deft manipulations, doesn't give you as many chills as she should. A lady who's bent on getting somewhere by using men and is a murderess to boot should have you feeling more than lukewarm pity. Despite nice performances by Herbert Marshall, Richard Ney and Patric Knowles you'll still just go along with it—and mildly at that. (Sept.)

✓*LIVING IN A BIG WAY*—M-G-M: The be-all of this fairly chuckly little story about veterans' housing is dancer Gene Kelly who does some pretty footwork all the way through. Marie McDonald and Phyllis Thaxter are the gals. (Sept.)

✓*LONG NIGHT, THE*—RKO: You'll keep rather dreary vigil with Henry Fonda in the room he refuses to leave after he's committed murder. Barbara Bel Geddes and Ann Dvorak try and convince him to better face the police but before he does you'll hear the whole and rather depressing story of why he killed off slimy Vincent Price. (Sept.)

LURED—Stromberg-UA: This is all fairly handsome hokum conducted by Lucille Ball, George Sanders and Boris Karloff. "The Yard" is in the background trying to clear up some murders, but when all's dramatically said and done it's still just a *papiér mâché* mystery. (Sept.)

✓*MERTON OF THE MOVIES*—M-G-M: Red Skelton takes over the famous *Merton* and brings him up to date in a nice little comedy that's on the slapstick side. Virginia O'Brien keeps it all lighthearted and Alan Mowbray, Gloria Grahame and Leon Ames play around in their old flicker-day roles. (Oct.)

✓✓*MIRACLE ON 34th ST.*—20th Century-Fox: A hit takes over with Edmund Gwenn making a magnificent Santa Claus in a film that shouldn't be missed. John Payne, Maureen O'Hara, Natalie Wood and Macy's and Gimbel's are all in there pitching fast; there's plenty of comedy to keep you chuckling and send you home cheering. (Aug.)

MONSIEUR VERDOUX—Chaplin-UA: Charles Chaplin presents a picture that's aroused more curiosity than a dozen thrillers. It's brilliant in spots with touches of the old Chaplin genius, but the theme of excusing murder on economic grounds is questionable. You may not like the film, but you'll love scene-stealer Martha Raye. (Aug.)

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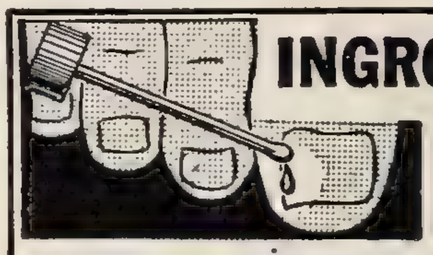
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✓*MOSS ROSE*—20th Century-Fox: Victor Mature looks tall, dark and enigmatic in this murder mystery that has Peggy Cummins, Vincent Price and Ethel Barrymore to spice it up. Plot and people are fairly credible; there are some chills from the murders, lots of thrills from Mature. (Aug.)

PATIENT VANISHES, THE—Film Classics: James Mason in his old English role of detective *Nick Cardby* plays around at sleuthing in a weak mystery. If you just can't do without Mason you may like a look at him in his younger days, otherwise, don't bother. (Aug.)

✓✓*POSSESSED*—Warners: Scaled to adult size, this is the grim study of the approach of insanity in Joan Crawford's mind. Van Heflin and Raymond Massey help put over strongly a picture that is more psychological study than entertainment. Crawford turns in a stirring performance. (Aug.)

RED STALLION, THE—Eagle Lion: Small fry will probably love this business about a big horse named "Red" and his young owner Ted Donaldson who saves *Grandma's* ranch right at the last moment. Older audiences can pass with no regrets. (Oct.)

✓*REPEAT PERFORMANCE*—Eagle-Lion: Rather a different little idea in this: i.e., that a girl has the chance to live over one year of her life again. Seeing as how Joan Leslie shot husband Louis Hayward the first time, you may be interested in seeing how she fares on her second run. (Sept.)

✓*ROMANCE OF ROSY RIDGE, THE*—M-G-M: Van Johnson gets mixed up in the feud that went on down in the Ozarks after the Civil War. There's real music in that hill-billy accent, plus O. A. Whitehead, Thomas Mitchell, Selena Royle and Janet Leigh to keep the story running along. (Sept.)

✓✓*ROOSEVELT STORY, THE*—Tola Productions: A series of newsreel clips takes on the feeling of a narrative film to recount the life of Franklin Delano Roosevelt from the time of his marriage. Whether you're a Roosevelt man or no, you'll be intensely moved. (Sept.)

SADDLE PALS—Republic: Another Autry episode with Gene and the Cass County Boys fighting a rent rise and taming Lynne Roberts. (Sept.)

✓✓*SECRET LIFE OF WALTER MITTY, THE*—Goldwyn: Danny Kaye turns up as the daydreaming *Mitty* of Thurber's famous short story, adds a few plot and personal twists and with the help of Fay Bainter, Ann Rutherford, Virginia Mayo and Boris Karloff makes this a leader. (Oct.)

✓*SOMETHING IN THE WIND*—Universal-International: Deanna Durbin is a disk jockey eager to find out why John Dall thinks she was mixed up with his grandfather. There are some excellent songs as usual from Miss Durbin including a chuckleful duet with Jan Peerce. Donald O'Connor ducks in and out of this fairly interesting piece. (Oct.)

SPOILERS OF THE NORTH—Republic: Trouble, trouble in this one about salmon-fishing up in Alaska. Paul Kelly's a crooked operator; James A. Millican is his good and honest brother who wins out in the end. Evelyn Ankers is a cool and calm city gal, but everyone's talents are wasted. (Aug.)

THEY WON'T BELIEVE ME—RKO: You can sit with the jury while the accused, Robert Young, tells of his treatment of wife Rita Johnson, his conniving with bad girl Susan Hayward and philandering with Jane Greer. After you've been interested by his story, you can decide the verdict. (Aug.)

✓✓*UNFAITHFUL, THE*—Warners: Hard-hitting and suspenseful, this has Ann Sheridan doing a good job as the week-old bride whose husband Zachary Scott goes overseas for three years. Unfaithfulness leads to a murder charge with Lew Ayres as the lawyer. Thoughtful movie-goers will like it. (Aug.)

✓*VARIETY GIRL*—Paramount: The history of the Variety Club, "heart of show business," is the novel idea behind this. Everyone in Paramount makes a bow at some time or other, with Crosby and Hope leading the parade. Mary Hatcher and Olga San Juan center the theme adequately. (Sept.)

✓✓*WEB, THE*—Universal-International: A fast-moving film with fast dialogue bantered by lawyer Edmond O'Brien, suave crookster Vincent Price, smart secretary Ella Raines and that sure-fire character Bill Bendix. (Sept.)

WILD HARVEST—Paramount: Alan Ladd and his toughminded harvesting crew, including Robert Preston and Lloyd Nolan, roll over the wheat fields in those big new combines that are fun to watch. Not so much fun is the high-heeled maneuvering of Dorothy Lamour who, certainly, never belonged on a farm. Things get pretty ludicrous whenever the big machines aren't roaring. (Oct.)

WINTER WONDERLAND—Republic: There's a ski ballet starring Lynne Roberts and Charles Drake, a daring rescue from a cavern and some fancy skating in this tale about life in a resort. If you're a winter sports enthusiast, you may enjoy it. (Aug.)

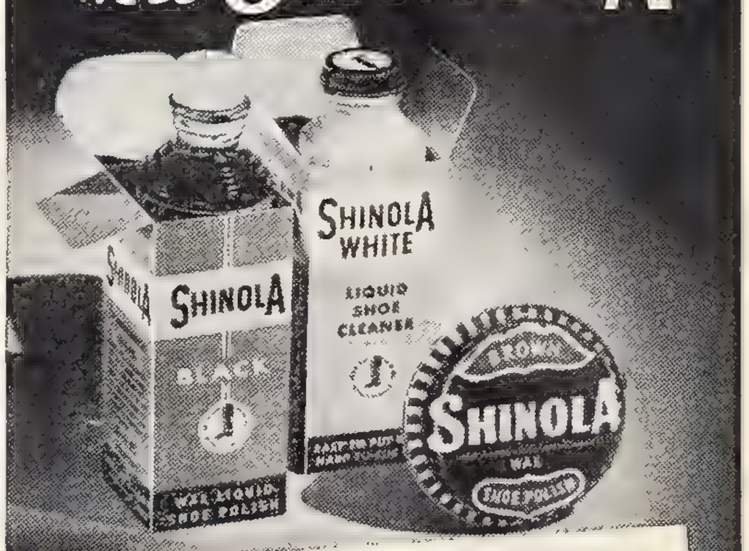
WYOMING—Republic: Big rancher Bill Elliott fights the Homestead Act, but daughter Vera Ralston and John Carroll think the law's right. This runs along inconspicuously on the tried-and-true Western trail with Albert Dekker, Mme. Ouspenskaya. (Aug.)

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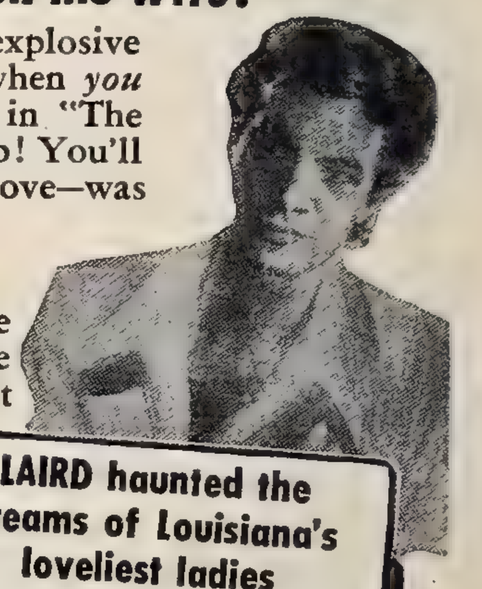


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Lines on Lon

(*Continued from page* 58) surf. The candlelight always gives Ann a particular charm, he feels.

Afterwards there was a walk on the sand, an impulsive choice of a movie, a stop in a drive-in for juicy hamburgers and coffee and more talk about their latest discoveries about life. Time steals by until, parked in front of Ann's apartment, she'll self-accusingly gasp, "It's late, Lon! Now good night. I've got to get some sleep!" Being a night owl who's never had a guilty twinge about enjoying after-midnight hours most, he is given to retorting, "You mean it's so early now!"

Ask Lon McCallister about girls in general, and Ann specifically, and he will tell you they have a great deal in common. But, he adds frankly, "We're not in love. I've never been in love yet. I've concentrated on getting a start in the movies, and on acquiring as good an education as possible."

Lon and Ann aren't the night-club type, so they met, ironically enough, at Ciro's. The occasion was a press party both had to attend. The only vacant chair Lon could find was at Ann's table. Already a distant admirer of her looks and acting ability, he was intrigued by her off-screen personality. Her reaction was similar.

Lon is a native of modern Los Angeles and college educated. His youthful face got him cast as a high-school senior on his return from war. He's never been on a farm. But now in "Bob, Son of Battle," he's convincing as a high-tempered sheepherder, tossing in an authentic Scottish accent and playing a violin besides. Next in "Summer Lightning" he'll be rural again.

Ann, in turn, has scored on the screen as a wilful girl causing plenty of trouble. That she's made her dent by being the dramatically defiant sort is ironic. Literally she's an unusually nice girl with no vices, gifted at portraying characters whose motivation she must mentally and emotionally estimate.

They like to walk down Hollywood Boulevard and since they happen to live only a block apart and three blocks above the Boulevard, they do this when they haven't time to take off for the beach. They are rarely recognized because Lon looks

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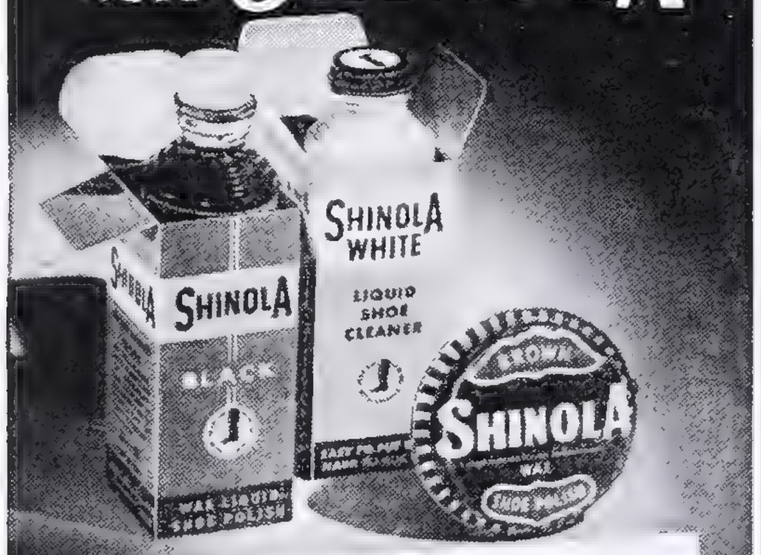
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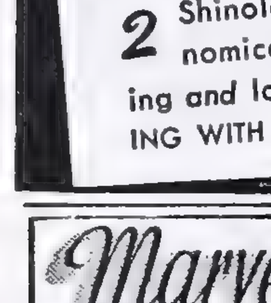
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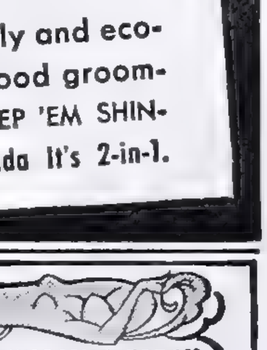
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like any college boy and Ann also has a campus air. "She doesn't want people to stare at her. Ann wants to save her acting ability for each role she rates. So she's fun!" Lon enthuses.

You might suppose these two talk incessantly of their respective careers. Both of them actually act in their movies, they're not just being themselves. But they never talk shop.

"We both think of acting quite unhysterically," Lon says. "It is an acquired, skilled trade we're both learning and we agree you improve a technique only by practice and not by forever talking about it. We don't think waiting for inspiration has any bearing—that is wishful reliance on others to put you across. Nursing moods before and after a scene strikes us both as phony stuff. We don't ham it up at all. And I haven't even discussed this; we just sense each other's professional attitude."

ANN definitely is one of Lon's favorite people—even though he dates other girls too; Cathy Downs, Nancy Walker, Allene Roberts and Peggy Ann Garner, so far as "names" go. And any day now, Eeta Linden, who's not news so far, will arrive in Hollywood for a long-anticipated visit.

"Eeta had a small part in the U.S.O.'s production of 'What a Life' and when that troupe came to Alaska I was assigned as their Army guide. They staged the play for the troops in Anchorage, Fairbanks and Nome. I'll never forget the laughs Eeta and I had over hot cakes in the Log Cabin in Fairbanks. Or the afternoon we went swimming in an Alaskan lake."

Lon looked her up in New York City, where her home is, when his studio sent him East last winter. She was every bit as gay and bright as he'd remembered her. He proudly took her to a lavish film premiere, introducing her to Tyrone Power, Maureen O'Hara and the other Hollywood people there for it. "I had to rent a tux, and she rented a fur coat," Lon says with a smile, "and we reveled in our temporary finery."

Lon's new apartment house looks down a hillside onto the exact center of Hollywood. He sold his Malibu house, bought with his first movie earnings, because it nearly tripled in value in four years and, being a shrewd business man, he couldn't ignore that. He's invested in a triplex, living on the top floor himself with his mother and grandparents. "I'm not too tied to my folks," he insists. "I'd really rather live alone now, but I can't afford it yet. Besides, the folks shared the bad times and the slowly arriving good times, and we love each other.

"We climb these sixty-six steps feeling mighty lucky we have them to puff up." A new poker table sits there permanently, with his portable typewriter usually parked on it because he has an aversion to a conventional desk. Shelves full of his books flank both sides of the huge stone fireplace. He spends more on records and books than on any other hobby.

"When I marry I hope I don't turn out Surface Stuff. I try to be my true self on dates so a girl knows where I stand. I admit frankly I'm avoiding social life. I was an only child and love it. I've never been lonely, can be by myself quite happily. I hate cocktail parties and I'm conservative. Because my family lost all their money when I was six, mother was untrained for the work she had to do from then on, and we had a tough time of it. I began as an extra at fourteen and didn't get my first bit part until I was seventeen. I did two years of small roles before I was even considered eligible for a lead. I believe very emphatically in a college education, even for an actor, so I had to sandwich mine in with the movie progress.

"They say you have to put on 'front' in Hollywood. I don't. I don't buy anything on time, go without luxuries until I can afford them. I want investments that'll tide over any lack of work in the future. I intend to provide for my family. After I branch out on my own, Mother will have this building and the income from it.

"I don't attempt to prove I'm like I am in the movies. I sometimes am—and in many ways I'm not. If a girl's going to be disappointed in me, she might as well take it on the chin fast and look elsewhere. I assume traits foreign to myself only when a role calls for them."

LON'S still recalling the evening he and Ray Sperry, his best friend and now his stand-in, double-dated Peggy Ann Garner and Barbara Whiting. "I'm no cradle-snatcher," Lon grins. "I'm that creature I once used to object to; an older boy! While I was away the girls I knew of my own age all seemed to get married. Peggy Ann's mature for her age and it's natural to step out with a girl doing a film with you. Those two girls wore Ray and me out that particular night. We made a tour of the beach concessions and couldn't keep up with their pep. 'Now that you are out with an Older Man you'll have to stop stuffing candy and popcorn all at once,' I told Peggy Ann. After which you should have seen me in that Spitfire plane she chose for our next ride. I even broke my glasses before we could climb out!"

He is still in the phase where he can be attracted by the best of every type. Cathy Downs's gentility impresses him. "She was America's highest-paid model, but she has the thoughtfulness and good breeding the ambitious frequently consider unimportant. Cathy has earned her opportunity. She had a terrific struggle to regain her beauty after a bad childhood break—and how she's come through!"

Lon points out that Allene Roberts sensibly returned to her senior year in high school after scoring in her first film. "We'll be doing another picture together this year. Meantime, she's smart to continue school. Allene's not a clinging-vine, either. She's intelligent, and she's going far."

He contends feminine charm isn't dependent on fame or money. His appreciation of its infinite varieties is evidenced by his hilarious times with Nancy Walker, the Broadway musical comedy star. Her hail-fellow boisterousness appeals strongly to his own awareness of pompousness. He tries to top her gags, and confesses that astounding Nancy is a big order.

He's had one gala trip to New York since the war, being sent there in style to meet the metropolitan press. He gifted Ray Sperry with a free jaunt-of-a-lifetime. They've been buddies since they met as extras when fourteen, and that long ago they resolved that whichever of them hit the big time first would treat the other to such a spree. Since Lon got to New York a number of times while in uniform, he had dozens of sights to show Ray. In their three weeks' stay they missed practically nothing. By the time the two flew home they were anxious to just lie on the beach in the California sunshine.

"I'm not even thinking of marriage yet," Lon says. "I want to feel more mature before I fall in love, because I won't take a wife lightly. I think divorce is a failure you inflict on someone else along with yourself. I intend to focus on being the right sort of husband when I make that step. Until then, I want my girl friends to know me as I honestly am."

His telephone was ringing furiously as I started down his sixty-six steps. "Hello, Ann!" he was replying. He told me he has no line. It strikes me that in all Hollywood he's the one with the grandest one.

THE END

Casts of Current Pictures

DESIRE ME—M-G-M: *Marise Aubert,* Greer Garson; *Paul Aubert,* Robert Mitchum; *Jean Renaud,* Richard Hart; *Martin,* Morris Ankrum; *Father Donnard,* George Zucco; *Dr. André Leclair,* Cecil Humphreys; *Postman,* David Hoffman.

FOXES OF HARROW, THE—20th Century-Fox: *Stephen Fox,* Rex Harrison; *Odalie,* Maureen O'Hara; *Andre,* Richard Haydn; *Mike Farrel,* Victor McLaglen; *Aurore,* Vanessa Brown; *Desiree,* Patricia Medina; *The Vicomte,* Gene Lockhart; *Sean Fox,* Charles Irwin; *Otto Ludenbach,* Hugo Haas; *Master of Harrow,* Dennis Hoey; *Tom Warren,* Roy Roberts; *St. Ange,* Marcel Journet; *Achille,* Kenneth Washington; *Zerline,* Helen Crozier; *Josh,* Sam McDaniel; *Angelina,* Libby Taylor; *Little Inch (age 6),* Renee Beard; *Tante Caleen,* A. C. Bilbrew; *Belle,* Suzette Harbin; *Etienne Fox (age 6),* Perry William Ward; *Ty Demon,* William Walker; *Mrs. Warren,* Mary Currier; *Little Inch (age 3),* Clear Nelson Jr.; *Etienne (age 3),* James Lagano; *Maspero,* Henri Letondal; *Dr. Lefevre,* Jean Del Val.

LOUISIANA—Monogram: *Jimmie Davis,* Himself; *Alvern Adams,* Margaret Lindsay; *Charlie Mitchell,* John Gallaudet; *Jimmie Davis (boy),* Ralph Freeto; *Mrs. Davis,* Mary Field; *Mr. Davis,* Eddy Waller; *Henderson,* Andrew Toombes; *Tomlins,* Tristram Coffin; *Miss Symington,* Edna Holland; *Mrs. Duprez,* Dorothy Granger; *Judge,* Ben Erway; *Laura,* Dottye Brown; *Nielson,* Alan Edwards; *Fred Astor,* Russell Hicks; *Bartender,* Larry Rio; *Gambler,* Allen Mathews; *Old Timer,* Lee "Lasses" White; *Justin Jeffrey,* Bill Kennedy; *Politician,* Eddie Dunn; *Politician,* Ray Teal; *Policeman,* Stanley Blystone.

OUT OF THE PAST—RKO: *Jeff,* Robert Mitchum; *Kathie,* Jane Greer; *Whit,* Kirk Douglas; *Meta Carson,* Rhonda Fleming; *Jim,* Richard Webb; *Fisher,* Steve Brodie; *Ann,* Virginia Huston; *Joe,* Paul Valentine; *The Kid,* Dickie Moore; *Eels,* Ken Niles.

RIDE THE PINK HORSE — Universal-International: *Gagin,* Robert Montgomery; *Pancho,* Thomas Gomez; *Carlo,* Ritz Conde; *Maria,* Iris Flores; *Pila,* Wanda Hendrix; *Mr. Edison,* Grandon Rhodes; *Bellboy,* Tito Renaldo; *Jonathan,* Richard Gaines; *Marjorie,* Andrea King; *Bill Retz,* Art Smith; *Barkeeper,* Martin Garralaga; *Locke,* Edward Earle; *Red,* Harold Goodwin; *Elevator Girl,* Maria Cortez; *Hugo,* Fred Clark.

ROBIN HOOD OF TEXAS—Republic: *Gene Autry,* Himself; *Virginia,* Lynne Roberts; *Droopy,* Sterling Holloway; *Julie Reeves,* Adele Mara; *Duke Mantel,* James Cardwell; *Nick Castillo,* John Kellogg; *Lacey,* Ray Walker; *Jim Preston,* Michael Branden; *Ace Foley,* Paul Bryar; *Capt. Danforth,* James Flavin; *Mrs. O'Brien,* Dorothy Vaughan; *Mr. Hamby,* Stanley Andrews; *Sheriff,* Alan Bridge, and the Cass County Boys.

SPIRIT OF WEST POINT—Film Classics: *Felix "Doc" Blanchard,* Himself; *Glenn Davis,* Himself; *Ralph Davis,* Glenn Davis; *Col. Red Blaik,* Robert Shayne; *Mrs. Blaik,* Anne Nagel; *Oklahoma Cutler,* Alan Hale, Jr.; *Joe Wilson,* George O'Hanlon; *Tom Harmon,* Himself; *Mileaway McCarty,* Michael Browne; *Ralph Davis Sr.,* Franklin Parker; *Mrs. Davis,* Margaret Wells; *Mildred,* Tanis Chandler; *The Davis Twins (12 yrs.),* Arthur and Allen Sacks; *Mrs. Blanchard,* Mary Newton; *Mr. Blanchard,* William Forrest; *Cabot,* Lee Bennett; *Quarterback,* Mickey McCardle; *Ferris,* John Gallaudet; *Sportscasters:* Harry Wismer and Bill Stern; *Young Doc Blanchard,* Rudy Wissler. And Ruth Allen, Joyce Stewart, Robert Malcolm, Reed Howes, Douglas Evans, Frank E. Pershing, James Farley, James Blaine, Guy Wilkerson, James Horne, Eva Novak, Helen Chapman, Elaine Koehler.

SPRINGTIME IN THE SIERRAS — Republic: *Roy Rogers,* Himself; *Taffy Baker,* Jane Frazee; *Cookie Bullfincher,* Andy Devine; *Jean Loring,* Stephanie Bachelor; *Bert Baker,* Hal Landon; *Captain Foster,* Harry V. Cheshire; *Matt Wilkes,* Roy Barcroft; *Old Timer,* Chester Conklin; *Old Timer,* Hank Patterson; *Henchman,* Whitey Christy; *Henchman,* Pascale Perry; *Themselves,* Bob Nolan and The Sons of the Pioneers and Trigger.

UNCONQUERED—Paramount: *Capt. Christopher Holden,* Gary Cooper; *Abby Hale,* Paulette Goddard; *Martin Garth,* Howard DaSilva; *Guyasuta—Chief of the Senecas,* Boris Karloff; *Jeremy Love,* Cecil Kellaway; *John Fraser,* Ward Bond; *Hannah,* Katherine DeMille; *Capt. Steele,* Henry Wilcoxon; *Lord Chief Justice,* Sir C. Aubrey Smith; *Capt. Simeon Ecuyer,* Victor Varconi; *Diana,* Virginia Grey; *Leach,* Porter Hall; *Dave Bone,* Mike Mazurki; *Col. George Washington,* Richard Gaines; *Mrs. John Fraser,* Virginia Campbell; *Lieut. Fergus McKenzie,* Gavin Muir; *Sir William Johnson,* Alan Napier; *Mrs. Pruitt,* Nan Sunderland; *Sioto—Medicine Man,* Marc Lawrence; *Evelyn,* Jane Nigh.

WHERE THERE'S LIFE — Paramount: *Michael Valentine,* Bob Hope; *Katrina Grimovitch,* Signe Hasso; *Victor O'Brien,* William Bendix; *Krivoc,* George Coulouris; *Hazel O'Brien,* Vera Marshe; *Paul Stertorius,* George Zucco; *Minister of War Grubitch,* Dennis Hoey; *Mr. Herbert Jones,* John Alexander; *Finance Minister Zavitch,* Victor Varconi; *Albert Miller,* Joseph Vitale; *Joe Snyder,* Harry Von Zell.

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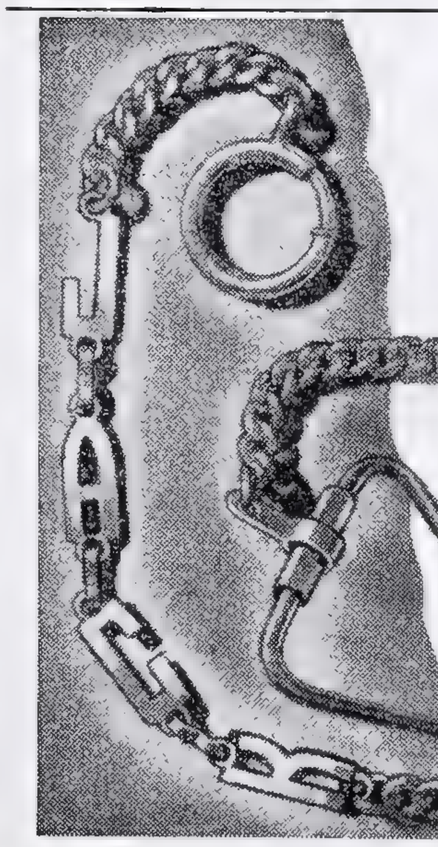
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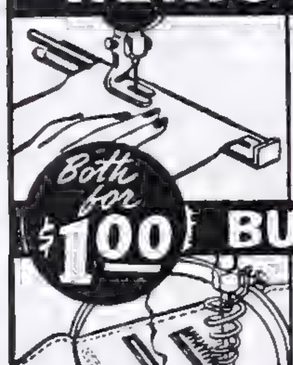
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Time out for Laughter

(*Continued from page* 40) of Sierra Pictures, the company which will produce "Joan of Lorraine." And as co-owner, she has a great deal more to say about the story, casting and sets than she ever would have had if Selznick had produced the film.

Ingrid knows too, that as a producer she will have to work twice as hard as she did when she was only an actress. But of one thing you may be sure—whatever the problems, she will tackle them with the same joyousness she has displayed when confronted by problems in the past.

Ingrid makes people laugh and loves laughter herself—good, round, spontaneous laughter that comes from the heart, and doesn't spring from wise cracks or the easy pun. Each time she laughs you discover a new Ingrid.

She has never been quite able to understand the psychology of the crowds which crush about a movie actor or actress, and literally pluck at their clothing. "Why," she says, "actors are just people doing their jobs. I cannot imagine the bobby-soxers swarming around a maker of fine watches or a master craftsman in any line of endeavor."

But much as she may chuckle at Hollywood's vagaries, she can laugh heartily and long at herself.

ON THE set when the work is not going smoothly, when small annoyances creep in and nerves become frayed, the director can always depend on Miss Bergman to ease the situation through her unfailing and sometimes clownish sense of humor.

On the set of "Spellbound," for instance, she had been having difficulty learning to pronounce the tongue-twisting medical words required in her role.

She confided her difficulty to Director Alfred Hitchcock, who assured her that she had nothing to worry about. He would personally give her a little drill before each scene in which she was to use them. He would spell the word to her in syllables. He chose psychokinesia as a starter for the day's lesson.

"Si-ko-ki-nesi-a," spelled Hitchcock confidently.

"Si-ko-kene-sa," tried Bergman.

"No," Hitchkock told her and again he gave her the syllables.

"Si-koki-nesa," she tried again.

Over and over they tried, with Bergman becoming more despondent by the minute. Hitchcock was growing discouraged, too.

"Nuts," he said finally, in despair.

Bergman beamed. "*That one,*" she said, "I can already say."

Another time during the filming of "The Bells of St. Mary's," Ingrid, playing the role of a nun, was required to kneel before an altar. It was a touchingly poignant scene and certainly offered no opportunities for laughter even though those two zanies, Leo McCarey and Bing Crosby, were present. Ingrid played her part beautifully and delicately before an audience of nearly a hundred studio people who sat in the pews as reverently as though they were really attending a celebration of the Mass. When the scene was finished, Ingrid rose, still holding the spectators dramatically as only a great actress can, and with utter gravity, passed the collection plate. Still bemused by the intensity of the passage of the story which they had just witnessed portrayed with such exquisite art, grips, technicians and executives dropped half dollars and bills into the plate and didn't wake up until they saw Miss Bergman swaying with laughter.

Incidentally Reverend Father Devlin, technical adviser on the picture and pastor

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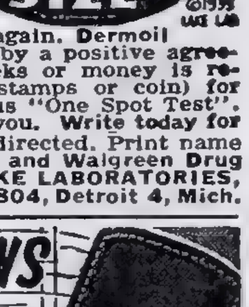


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ONE thing is certain, Ingrid didn't resign with Mr. Selznick. "Arch of Triumph" is her first picture in the free lance field; "Joan of Lorraine" her second.

Although Ingrid accepts the necessity for compromise at times, on one issue she is adamant. Her home life must be her own. Her career, important though it is to her, must never be allowed to embarrass her physician husband.

Ingrid loves houses and is continually sketching new plans for a home of her own. Always, these show the modern influence and plastic is used in many forms. Glass is interpreted in numerous ways—one of the latest being some hand-painted place mats which she designed for her birthday party, on which she painted designs with her daughter Pia's water colors, to represent the careers and interests of her ten guests.

No Bergman house plan is complete without a swimming pool, for each morning, despite early rain or raw weather, the blonde star swims. Her swim suits invariably are navy blue. And, when sun and shooting schedules permit, she naps for a little while beside the pool, the skin of her shoulder blades vividly white against the blue of her scant suit.

She is fond of eating and her favorite dish is ice cream. One of her best-known habits is that of leaving an order at the studio commissary for ice cream to be served the cast and crew at four p.m. every day that she's working.

Ingrid is a great reader, a fast reader, and makes a habit when she is working on a picture made from a great novel, of carrying copies of the book with her, as well as the script. Those volumes have marked passages with footnotes in her own handwriting, which she believes are helpful in bringing the character to life on the screen.

Every day—every moment of Ingrid Bergman's life, seems to present for her a different role. And, strangely enough, in Hollywood town where "typing" is the rule, not the exception, she has never repeated a characterization.

Always, however, whatever she is doing and irrespective of how hard she may be working, Ingrid Bergman takes time out for laughter. The same infectious laughter with which she attacked the first hurdles in Hollywood. Laughter, to Ingrid, is as essential as the air she breathes.

One of her most regular correspondents is a taxi driver in New York. "I like him because he has a fresh outlook on life," she says. "And because he likes to laugh. It is good to laugh."

THE END

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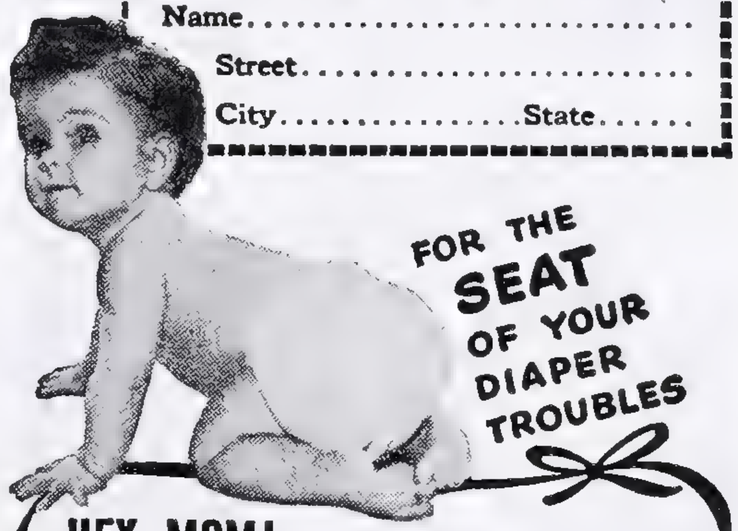
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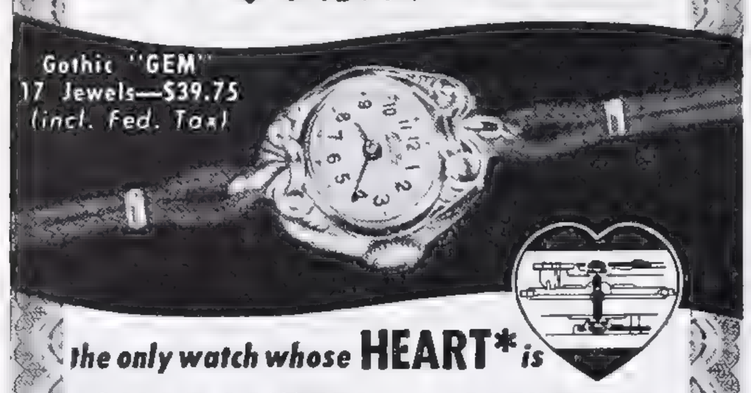


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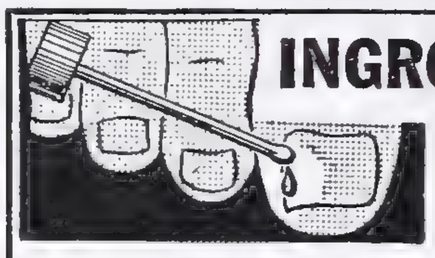
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Fashion Reflections

(*Continued from page* 66) shaped, cut very low, strapless and, of course, "wired for sound," but I've yet to see her in a too-long street dress, or one of those chopped off four-inches-from-the-floor gowns.

ANOTHER strong hold-out for sweep-the-floor gowns is Van Heflin's wife, Frances, who looked stunning the night of the big party for Walter Winchell at Mocambo, in a white-topped evening dress, the black skirt literally trailing the floor. Ava Gardner has a breath-taking gown that Irene designed of heavy slipper satin in emerald green. It combines much of the new influence in clothes, yet retains the length and charm of the "old." The Edwardian influence is seen in the draped hip-line. Sleek-boned bodice, off-the-shoulder neckline and voluminous sweep of skirt, prove again that nothing can top the elegance of good lines and simplicity.

And speaking of parties, none of the gals at the big party that Lana Turner and Ty Power gave (just before Ty took off on his flying trip to Africa) looked any prettier in "the latest" than did Joan Bennett. She was wearing her "Command Performance" dress—the one she wore when she was presented to England's King and Queen last spring. A beautiful, floor-length bouffant of powder-blue net, splattered with tiny sequins, tiny waisted and very decolleté. Joan was sporting a diamond necklace too.

Cathy O'Donnell has two daytime dresses worth noting for their simplicity. One is a green wool princess style with gold buttons down the left side, a matching Peter Pan collar and no belt. The other is a casual dress that features unpressed pleats and a belt of black shirred crepe.

June Allyson has a cute black wool jersey and plaid dress that makes a bright flash under fur coats these days. The skirt is red, blue, green, black and white plaid. The black top is perked up with tiny white buttons, besides its small matching plaid collar and cuffs.

Gadgets and gimmicks: Patricia Morison is the only gal in Hollywood who has table lamps she once wore on her feet! When she was at the Texas Centennial in Dallas, the committee gifted Pat with a pair of boots made of solid silver. She wore them for press photos and then had them converted into lamp-bases for her living room.

Walter Florell designed a black lace and lucite picture hat for Lynn Bari. It sounds a little fantastic but it came out on the enchanting side . . . Anne Baxter carries a tiny antique gold snuffbox, with a tiny diamond crest on it, but all she carries in it are a couple of aspirins. She used to keep her saccharine in it when she was dieting, but that's over. Anne is down to Petty girl proportions now.

In jewelry it's just about everything from Joan Crawford's choker of five-carat baguettes with an undescribable hunk of stuff at the center of her throat—to Anita Colby's exquisite antique jeweled necklace with matching earrings of baroque pearls and small diamonds set in gold. Anita invested a fortune in it.

And there's the hat on which Sonja Henie must have spent half the profits from her last ice show, when she was in Paris. She wore it to the swanky and beautiful L'Aiglon Restaurant in Beverly Hills, the night it opened—the restaurant, not the hat! Sonja was with her new beau Greg Bautzer and she was crowned with a stunning black velvet circle, from which sprays of black bird of paradise burst forth in all directions. Remember when we tipped you months ago that drop earrings would be the rage by now? Lana Turner loves 'em.



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So does Claudette Colbert. And we must speak more of Claudette. La Colbert has been wearing that short fluffy bob of hers for years y'know, and as your mother says, "If you hang on to something long enough it always comes back in style." Well, the gals around Hollywood are shearing off their locks like mad again—not cropped—but almost to a feather bob in length and style. Lana, who is blonde again but not too blonde, has cut hers. So has Colby, Crawford—and many more.

And here's what we consider the piece de resistance in fashion news from Filmtown for the month. The dream-skirt we're going to describe wasn't designed by one of the leading Hollywood stylists, but by Barbara Barondess MacLean (who used to be a movie star and is now a well-known interior decorator) and she calls it the "Tea Cozy." I first saw it on Anita Colby, then on Lana, then ordered one myself. When you realize its "interchangeableness" and newness you'll understand why everyone wants one now. Mrs. MacLean is busy having them manufactured for the wholesale market and you'll be able to buy one yourself soon.

The skirt is of black quilted glazed chintz, which is reversible and is white on the inside. It hangs to twelve inches from the floor, is circular and very full—over four yards around the bottom, but slim at the hips and waist, the waist-band being two inches wide. The skirt is so stiff because of the quilting that when it's off it stands up by itself on the floor! I've seen Colby wear it for daytime with a pale blue jersey, short-sleeved shirt tucked in it. And have seen her wear it to dinner parties with a lovely black chiffon "shirtwaist" and lots of jewelry. I've seen it on Lana who wore it to a cocktail party, topped by a black jersey high-necked but dressy sweater, with about seven strands of pearls at her throat and diamond and pearl drop earrings. Come spring or summer and this knockout "invention" can serve too with peasant blouses, with softly pretty tops of any kind for cocktail or dancing parties. Just no end to its uses—and it's simply knockout for making entrances—it's so darned perky and flattering to legs and feet—and waistline. Go to it, kids!

THE END

★ ★ ★ ★ ★ ★ ★

SPORT MAGAZINE'S

movie of the month

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produced by Harry Joe Brown and John W. Rogers

STARRING

"DOC" BLANCHARD

and GLENN DAVIS

Army's famous Touchdown Twins in the thrilling story of the U. S. Military Academy.

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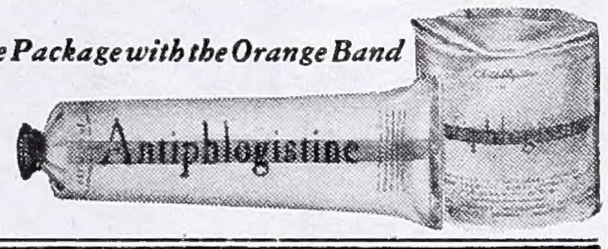
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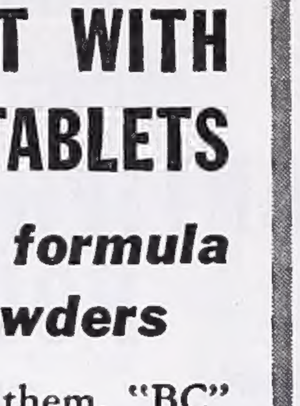
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(*Continued from page* 49) comes to the top," said Bergen.

"So does scum," said Charlie.

At approximately this time, or it might have been a few nights later at some other party, I said to my Beautiful Wife, "I must be drunk, but that looks like Rudy Vallee singing with that dance band."

"You're drunk all right," my B.W. said, "but it IS Rudy Vallee."

"I'm going to stay anyway," I said.

We had other magnificent entertainment such as Jack Benny sawing his violin, Kay Kyser making jokes, Eddie Bracken doing his baseball bit, Ginny Simms and Frances Langford doing a wonderful duet, and one of the columnists doing his specialty (slapping himself on the back).

MY B.W. went to the ladies' room and wandered into a room where she found thirteen 1934 Atwater Kent radios that had never been opened. She turned one of the radios on and got the Two Black Crows.

Atwater Kent is one of Hollywood's finest old fellows and is rapidly becoming legendary, which is a pretty high-toned word for a piece like this. Anyway, this legend says he always says "Charming" to everybody no matter what they're talking about which is supposed to be absent-mindedness.

One time one of his guests apologized to him for not having been present at recent parties, explaining that her mother had died.

"Charming," said Mr. Kent.

As I say this is a legend, but when I spoke to him he didn't say "Charming" to me—or could this be because I ain't?

Still, if Hollywood people like to fling their dough around, I'm glad to have them make some of it stick on me.

Of course there are the small teeny-weeny-weeny Hollywood parties too, at which hardly more than twenty-five guests are invited. Usually only eighty people can make it. (Yes, honey, there are crashers out here. Sonja Henie, at her parties, takes a pugnacious position at the door and chases away the people she hasn't invited.)

One night I went to a party in honor of the Howard Lindsays of "Life with Father" fame. It was given by Armand Deutsch and his B.W., Benay Venuta.

"Bring a present," I was told by Mrs. Frank Loesser.

"What?" I said.

"Something they couldn't possibly use."

"You mean that?"

"Oh yes, something that is absolutely useless."

My B.W. got a feather duster and put some flowers in it and made it look like a gorgeous bouquet. Billy Brackett brought a stuffed eagle with a six-foot wingspread. (Larry Adler brought a grandfather's clock with the grandfather still in it.) An anonymous donor sent a toilet seat with the placard, "Do sit down." It made a beautiful junk heap when it was all opened up and placed in a nice disorderly pile on the rug, where the guests were allowed to trip over it.

Beholding all this, Abe Burrows, the gifted parodist and pianist, said, "Why there's enough stuff here to furnish your own asylum!"

Burrows sang a song to the Lindsays:

"We're glad you're here today,
We're glad you're here to stay,
Why-in-hell didn't somebody tell us
That you had been away?"

Burrows also favored with his new song titled: "Oh How We Danced on the Night We Were Wed, I Needed a Wife Like a Hole in the Head."

At most of these parties dress is optional, although it is of course wise to wear a little something, unless you are a prominent society lady or Gypsy Rose Lee. Women often wear long dresses and men can come in shorts if they wish. However, at a party given by the Danny Kayes, all the men wore dinner jackets. All, I should say, but me, for I lost my black tie. There was entertainment by Groucho Marx, Leo Durocher, Gene Kelly and George Burns, and then came a lull. We all wondered who would come next.

Groucho turned to Claudette Colbert who was sitting there on a divan.

"Claudette," he said, "why don't you do 'The Egg and I'?"

You can see from this brilliant description I have given you that a Hollywood party is innocent and virtuous. Men bring their wives—I would give their names but it would be very humiliating to their mistresses. Often you see some girl who came out to make her fortune or somebody who has one, but generally they are very nice orderly parties and the girls are the type that are respected and respectable—some are even the type you would take home to mother—but only if mother wasn't home.

Try to get to a Hollywood party some time, even if you have to crash one. You can crash them if I can.

THE END

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